

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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THE LATE S. S. STEWART.

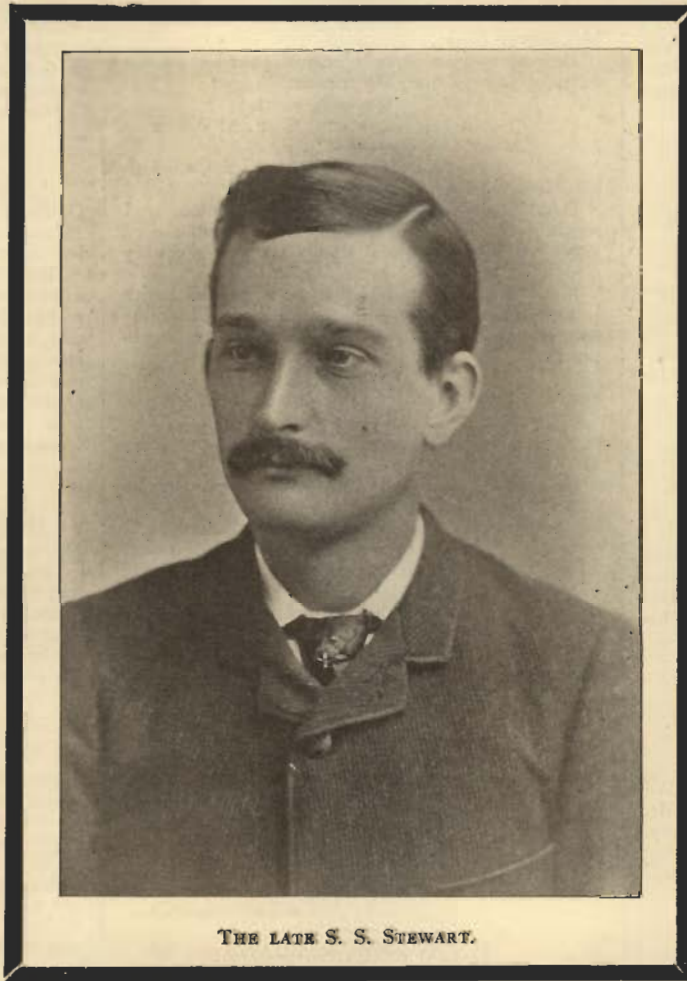
It is with feelings of deepest regret that we have to chronicle the death of the founder of this Journal and the inventor of the modern banjo. The last issue of the JOURNAL was barely published, on which Mr. Stewart worked so hard, than the severe illness through which he passed a while ago seemed still to affect him, finally terminating in a sudden apoplectic stroke, on the morning of April 6th, and death. The funeral took place on the morning of the 9th and was conducted from Mr. Stewart's residence, 1421 Filbert Street, Philadelphia, to the cemetery at Downingtown, where the last sad rites were performed in the presence of a numerous band of sympathizing friends of the family. The lamented Mr. Stewart left a widow and two sons, the eldest of whom, Mr. Fred. S. Stewart, became attached to his father's firm early this year, as mentioned in the last issue of the JOURNAL. Mr. Stewart, Jr. is a very promising young gentleman and bids fair to worthily succeed to the honorable career of his father, who left a letter stating it was his desire that the business should be continued without change under the same firm name, and that his interest in the business should revert to his estate.

S. Swaim Stewart was born on January 8, 1855, at Philadelphia, Pa., and was the son of Dr. Franklin Stewart of the same city. (His grandfather was appointed Appraiser for the Port by President James Monroe.) Mr. Stewart evinced a talent for music at a very early age and began to study the violin, becoming a pupil of Prof. Carl Gaertner.

He heard the banjo for the first time, in his recollection, at the Eleventh Street Opera House of Philadelphia, when the famous Lew Simmons performed there. Young Stewart entertained a great fancy for the instrument and purchasing a tack head banjo, he attempted to play upon it. His parents, however, hardly approved of this "frivolity," and as the instrument was a poor one, it was soon abandoned and the violin again taken up. Later on, interest in

the banjo was renewed when Stewart heard Lew Simmons play the "Bell Chimes," and he believed the instrument was capable of much more than had hitherto been obtained from it. About this time he made the acquaintance of George C. Dobson, of Boston, from whom he received a few lessons, and later on Joseph Rickett of Philadelphia directed him, and a regular course of musical studies was pursued. Stewart's musical knowledge and education,

together with a natural aptitude, rendered a long series of lessons upon the banjo quite unnecessary. Application and devotion soon made him an excellent performer on the banjo. Not content with this, he set to work adapting and arranging a higher grade of music for the instrument, and in 1878 he opened a banjo school in Philadelphia, and also began to manufacture. Intimate acquaintance sprang up with E. M. Hall, Horace Weston and other prominent players, and Mr. Stewart gained much executive ability by studying their methods. He worked very hard to establish his business, meeting with innumerable discouragements, and yet he never wavered in his determination to succeed. He made many discoveries, during studies and experiments, which enabled him to vastly improve upon the tone of the banjo, and then his instruments soon began to win a reputation. The reputation has grown with each year until it now encircles the globe. Mr. Stewart perfected the banjo, created its literature, published its best music, and his perfection of the three octave banjo paved the way for the appearance of artists like Farland and others who have raised the instrument to a lofty plane in the estimation of the musical public.



THE LATE S. S. STEWART.

But it is not alone in perfecting the banjo as a solo instrument that the genius of Mr. Stewart was displayed. By inventing the banjeaurine and the bass banjo he made the banjo orchestra a possibility; not content with this, he evolved the solo banjeaurine and a six stringed banjo which, taken together, give a complete chromatic scale of four octaves, extending from the second D below the staff to the second D above.

This journal was the first published in America that was devoted to banjo music and the banjo trade.

In private Mr. Stewart was esteemed by all, and many a struggling musician experienced his kindness of heart. The following letters of condolence speak volumes:

Philadelphia, April 6th, 1898.

Mrs. S. S. Stewart:—

I hereby tender my heartfelt sympathy in this your sad hour of bereavement. We have lost our best friend.

Sincerely,

M. Rudy Heller.

Newark, N. J., April 8th, 1898.

George Bauer, Esq.,
Philadelphia, Pa.

Dear Sir:—It is with the deepest regret we learn of the sudden death of our friend Mr. S. S. Stewart, although we are not very much surprised. In him the banjo has lost its best friend and adviser, the music and business trade one of the most honorable exponents of business principles.

Please convey to the family and friends our warmest sympathy in their loss, and if there is anything we can do, consider us at your service.

Sincerely yours,

Maulbetsch & Whittemore.

New York, April 8th, 1898.

Dear Mr. Bauer:—

I can assure you that Mr. Freund, Mr. Weil and myself, and the attendees of *Music Trades* were deeply affected when your letter was received and read. Mr. Stewart was liked by everyone, and his death will be a sad blow to the profession.

Yours very truly,

W. A. Corey.

Washington, D. C., April 8th, 1898.

Mr. George Bauer,
Philadelphia, Pa.

Dear Sir:—Yours of the 7th received, and we are sincerely grieved to hear of the death of Mr. S. S. Stewart. We have known him for many years, and found him to be a sterling good man in every particular. Assure his wife of our respectful sympathy for her, in her bereavement.

Very truly yours,

John F. Ellis & Co.

New York, April 8th, 1898.

Mr. George Bauer,
Philadelphia, Pa.

Dear Sir:—It is with deep regret that I learned from the contents of your letter about the sudden decease of Mr. S. S. Stewart, for whom I have had the highest esteem ever since I first made his acquaintance.

Yours truly,

Julius Haager.

New York, April 8th, 1898.

Mr. George Bauer,
Philadelphia, Pa.

Dear Sir:—Yours of the 7th inst. received. We are very sorry indeed to hear of the death of Mr. Stewart. Please express our sympathy to his family.

Very truly,

C. Bruno & Son.

Philadelphia, April 8th, 1898.

Mr. George Bauer,

Dear Sir:—We are in receipt of your letter conveying the sad news of the death of Mr. S. S. Stewart. The news of his death was a great shock to us, as it must have been to all the world, and we desire to express our deep sympathy to you in the loss of such a partner. As a man, we admired him for his kindly disposition and upright business principles, and we regret the closing of such relations.

Yours respectfully,

Wm. H. Keyser & Co.

New Brunswick, N. J., April 8th, 1898.

Mr. George Bauer,

Dear Sir:—We have just received yours of the 7th inst., and have noted its contents with great surprise and sorrow.

Please accept our sincere sympathies in the loss of your friend and partner, Mr. Stewart, and convey to his family the same.

Yours very respectfully,

National Music String Co.

Philadelphia, Pa., April 8th, 1898.

Mr. George Bauer,

Dear Sir:—Although Mr. Stewart's death was not unexpected by me, it nevertheless is a great shock, and his family has my deepest sympathy.

I will not be able to attend the funeral service as I leave the city this afternoon, and will not return until Monday. If my absence should be commented upon, you will know the reason.

Yours very truly,

Robert C. Kretschmar.

Philadelphia, April 8th, 1898.

Mr. George Bauer,

Dear Sir:—Yours of 7th received. We are sincerely sorry to hear of the death of our friend, Mr. S. S. Stewart, with whom we have had business relations of a pleasant character, for a number of years past, and we sincerely condole with Mr. Stewart's family and yourself, in the great loss sustained.

Yours truly,

Brophy Bros.

Aitona, Pa., April 8th, 1898.

Mr. George Bauer,

Dear Sir:—I am sorry to hear of your loss in the death of your partner, Mr. Stewart.

Sincerely yours,

F. A. Winter.

New York, April 8th, 1898.

Mr. George Bauer,

Dear Sir:—Yours of the 7th inst. to hand. I regret very much to learn that Mr. Stewart died very suddenly, and would kindly ask you to convey my sincere condolence to his family.

I also hope that this will in no way conflict with your business interest, and that you will continue same as in the past, and in the meantime, beg to remain,

Yours truly,

Josef Scheina.

Springfield, Mass., April 8th, '98.

Mr. Geo. Bauer,

Dear Sir:—I received your letter announcing the death of Mr. Stewart, and I cannot begin to express my sympathy at hearing the sad news, although I have been expecting to hear it for some time. I have done business with Mr. Stewart almost from the time he started making Banjos, and in all that time I have found him thoroughly honest and conscientious in the highest degree.

Please convey to Mrs. Stewart and family my deepest sympathy in their affliction, with the hope that the Lord will give them strength to bear up under it.

Yours very truly,

John Davis.

New York, April 8th, '98.

Geo. Bauer, Esq.,

Dear Sir:—We are very sorry to hear of the death of your partner. We can assure you of our sympathy.

Yours very truly,

Willard Hawes & Co.

Brooklyn, N. Y., April 9th, '98.

Mr. George Bauer,

Dear Sir:—Your sad letter of the 7th inst. received, and I can hardly find words to express my sorrow about the sad news received. Mr. S. S. Stewart has been one of my customers for ten years or more, and I have never met a man more fair, honest and true than the deceased.

I tender my deepest sympathy to the widow and friends of the late Mr. S. S. Stewart.

Respectfully yours,

Jacob Hofer.

Lima, Ohio, April 9th, '98.

Mr. George Bauer,

My Dear Sir—Your letter of the 7th inst., containing the sad news of the death of my dear friend Mr. S. S. Stewart, is received. Indeed I have lost a true and sincere friend, and I am very sorry the end came so soon. I received a letter from him sometime ago in which he stated he was not feeling well, but I had no idea it was so serious. Although the hand of death has removed Mr. Stewart from our ranks, he will live with us forever, as being the one who brought the Banjo to such a state of perfection, that it is one of the leading instruments of America to-day. Others will continue to copy after him, as violin makers copy of Stradivarius, Guarnerius, etc. The loss of Mr. Stewart is a source of deep sorrow to his many friends, and to none more than

Your friend,

E. H. Frey.

Chicago, Ill., April 9th, '98.

Mr. George Bauer,

Dear Sir:—Yours informing me of the death of Mr. Stewart just received. I regret exceedingly to hear of his sudden death. I have had business relations for many years with Mr. Stewart, which have always been pleasant and satisfactory. I never had the pleasure of meeting him personally, although he often invited me to visit him, yet I could never make it convenient to do so.

Mr. Stewart was ambitious in his work, and was never satisfied unless his products were unquestionably recognized as the very best that money and untiring energy could possibly produce, and I think that no one can honestly say but that his banjo was without a rival.

I trust that his successors will maintain the high reputation he so successfully attained and maintained during his business career.

With much sympathy for his bereaved family, I am,

Yours very truly,

Wm. Lewis.

San Francisco, Cal., April 13th, '98.

George Bauer,

Dear Sir:—We received your letter of the 7th inst. last night, conveying the sad intelligence of Mr. Stewart's death. It is with the sincerest feeling we extend to Mrs. Stewart and yourself, our deep sympathy. My regard for Mr. Stewart was far stronger than usually extended to business friends. We were among his first customers, and extended favors to him that he never forgot. We never dealt with a more honest and straightforward man than he. It is a great pity that such a man should be struck down when so many miserable creatures are allowed to live.

Truly yours,

Quincy A. Chase.

Highview, Sullivan Co., N. Y., Apr. 14th, '98.

Mr. George Bauer,

Dear Sir:—Yours of the 7th came to hand. It was a great surprise to hear of poor Mr. Stewart's death. Indeed I am very sorry that he was called away so sudden. Although hardly in the prime of life he has done far more in advancing the banjo than any other two men.

Yours very truly,

Jos. Rogers, Jr.

Tonawanda, N. Y., April 18th, '98.

Messrs. Stewart & Bauer,

Gentlemen:—I am pained to notice in the *New York Clipper*, the death note of my esteemed friend S. S. Stewart. I deeply regret that we lose the Stella Shining Light of the Banjo world, a most eminent man in the progress of scientific researches; one who had accomplished all to place the modern Banjo in the high sphere it attains to-day. We can only trust the absolute in death, as our dear friend Stewart's gain.

Truly yours,

E. Dillabough.

New Milford, Pa., April 19th, 1898.

Mr. George Bauer,

Dear Sir:—Allow us to express our sincere regrets for the loss of your partner, Mr. Stewart, with whom we have done business so long. We have one of his first makes of banjos.

Respectfully,

Newell & Chinquilla.

St. Louis, Mo., April 19th, 1898.

Mr. George Bauer,

Dear Sir:—I cannot express to you how grieved I was to bear to-day of the fatal termination on the 6th inst., of your co-worker, our dear friend Stewart. That we have lost a friend whose affection and sympathy has been extended to fellow-mankind, and especially to the lovers of our national instrument, is beyond question. My colleagues will no doubt voice these sentiments.

Yours sincerely,

Chas. C. Bertholdt.

Bound Brook, N. J., April 21st, 1898.

Mr. George Bauer,

Dear Sir:—It was with the greatest sorrow that I learned of the death of Mr. Stewart through your letter of the 20th.

He will be terribly missed, not only by his dear ones, but by the entire banjo world.

Both his family and yourself have my sincerest sympathy in this great affliction.

Yours in sadness,

Herbert Harney.

Milwaukee, Wis., April 24th, 1898.

Mr. George Bauer,

Dear Sir:—I have just been informed of the death of Mr. Stewart. The banjo-playing fraternity have lost in him a mutual friend. My deepest sympathy is with the bereaved family and yourself.

Respectfully,

Wm. C. Stahl.

Baldmond, Iowa, April 25th, '98.

Mr. Geo. Bauer,

Dear Sir:—Your letter, containing the sad news of Mr. Stewart's death, came to hand this morning, and the sorrow I feel at his untimely demise will be shared, no doubt, by all who have the best interests of the banjo at heart. His influence was always towards the elevation of the banjo as an instrument, and to the teacher and performer he stood for years as the foremost authority. I was one of the first contributors to the JOURNAL when it was issued on Arch Street, and my business relations with Mr. Stewart were always of the most pleasant and agreeable nature. His many acts of kindness in other years, his helpful labors in behalf of the teachers of the banjo and other small instruments, stamp him as a man whose name will ever stand foremost in the history of the banjo and its makers, for no other man has done so much for the banjo and its players. He found the banjo obscure and neglected, he left it one of the most popular musical instruments. He found the banjo teacher a mark for sneers and contempt, and left him in the enjoyment of the honor and respect due to the artist and the musician. True, others have labored to the same end, but among the names of those who sought to place the banjo where it stands to-day, a recognized musical instrument, we still must feel that the honored name of STEWART leads all the rest. With the deepest sympathy, I am,

Yours very respectfully,

C. S. Patty.

Los Angeles, Cal., April 26th, '98.

Mr. Geo. Bauer,

Dear Sir:—It is with great regret that I hear of Mr. Stewart's sudden death, and feel it is a great loss to the interests of his favorite instrument. Kindly express to his family my deep sympathy in their great loss.

Yours very truly,

C. S. DeLano.

New York, April 29th, '98.

Mr. Geo. Bauer,

Dear Sir:—I just learned with regret the death of our friend Stewart, and I assure you I was grieved to hear the sad news. He has done more for the banjo and banjo players than any man in the world, and it was through him that the instrument has reached its present place to-day. Kindly extend my sympathy to his family.

Sincerely yours,

Vess L. Ossman.

WRITTEN FOR THE JOURNAL.

The Passing of a Great Man.

BY C. S. PATTY.

The news of the sudden and untimely death of S. S. Stewart, since the last issue of the JOURNAL, will come as a sad piece of information to his many friends all over the world. His praises will be written by abler pens than mine. Mr. Stewart was a man who added to the highest executive abilities the rare accomplishment of making friends. With thousands who had sought him merely as the foremost banjo manufacturer of the world, business relations developed into friendship, fostered alike by the splendid integrity of his character and the unflinching interest he ever manifested in the advancement of the banjo, in its teachers and players. Mr. Stewart found his favorite instrument despised and neglected, and he has left it, after years of labor as author, musician and manufacturer, occupying an exalted position in the musical world. True, others have labored to the same end, but Stewart paved the way, and was the Columbus of the banjo world. And, his most ardent competitor, or his sternest critic, could not successfully challenge his proud title of "King."

I can well remember the first issue of the JOURNAL, and I had the honor of being one of its first contributors. For that small labor I received praises and favors from Mr. Stewart, which, to an enthusiastic boy, were all the more pleasant from the kindly spirit in which they were given.

Stewart's progressive methods revolutionized the banjo business. Before his advent I paid three dollars for two pieces of banjo music, written in "simplified method." The era of cheap music was inaugurated contemporaneously with the JOURNAL, and the age of extortionate prices came to an end. Stewart gave us the best music of the greatest composers and arrangers at a merely nominal figure, while through the medium of the JOURNAL he never ceased waging a relentless war on fakes and humbugs. Yet, it must be said to his honor, Stewart was ever the first to discover and reward true genius, wherever found.

High art was the goal at which Stewart aimed. He possessed the true spirit of the discoverer, and was ever on the alert for new ideas. He combined the skill of the artisan with the talent of the musician, and added to both the rare combination of first-class business training with a fluent mastery of the pen that has delighted and instructed all who have had the pleasure of perusing his excellent articles on the theory and practice of music.

His "Banjo, Its Makers and Its Players," and "The Banjo Philosophically," are works which will live as long as the banjo is played. As a musician, Stewart wrote much that will endure. His waltzes, for banjo and piano, are especially good, while his arrangements, of standard compositions of other musicians, for the banjo, display both tact and talent. His "American Banjo School"

ought to be in the hands of every banjo student, for it is not only a masterly treatise of the art of banjo playing but also a splendid collection of beautifully arranged gems for the instrument.

Notwithstanding Stewart's great triumphs in literature and music, his most enduring fame will rest upon the tone and beauty of the banjo. His matchless instruments will be like the violins of Stradivarius, the inspiration of the artist and the despair of the copyist.

Stewart's greatness was never more fully exemplified than in the last year of his life. While suffering from accident and disease he continued to wield his forceful pen and to prepare, amidst the stress of business and continued ill health, for the end which, with prophetic insight, he seemed to foresee. In many of the last letters which I received from him, he spoke of retiring from active participation in the business it had been his life work to upbuild. From a man of his restless and ambitious nature such language, in the light of subsequent events, could have but one meaning. He felt the end approaching, and made haste to prepare for every contingency that might arise, in the event of his demise, by forming a partnership with Mr. George Bauer, a man who by reason of his phenomenal success in the manufacture of stringed instruments, Stewart wisely judged to be of all others the one man in whose hands the future and success of the great STEWART BANJO would be safe. Equil judgment was displayed in the selection of Mr. Paul Eno as the manager of the department of music. Mr. Eno's fame as a composer and arranger of music is so great as to thoroughly assure all, who have the welfare of the JOURNAL at heart, that the music appearing therein and published by the firm will be of the same high standard as heretofore.

The Stewart Banjo will be made, under the supervision of Mr. Geo. Bauer, by the same skilled workmen who in the past have made the name of Stewart a household word. Mr. Bauer, like Stewart, is a born mechanic and comes to his labor with a mental and manual training that must give to all who know him the fullest confidence in the future of the Stewart Banjo, and the Bauer Mandolin and Guitar. This is as Stewart would have wished.

Let us who deplore the death of a great man and a good friend pay the debt of gratitude we owe him by giving all possible assistance to his successors. This is again what Stewart would have asked, for his whole soul was in his profession; to produce banjos, to write for the instrument and publish its music was to him a labor of love. The JOURNAL has ever been as it will continue, the teacher's staunch friend; seeking to add to his emolument and give added dignity to his profession. To the great man who has just laid down his life work, the JOURNAL is the most proper monument. Stewart was its founder, its spirit and its inspiration; and it will ever remind us of a man who achieved an honored name through honest labor.

STUDENTS' POINTERS

[This column will be devoted to short paragraphs of facts and advice helpful to music students.]

AS CAPITAL in trade must be constantly turning to accumulate, so intelligence must be constantly in use to be useful.

CLASSICAL MUSIC is distinguished as that in which the composer has produced a highly organized structure of pure beauty. Romantic music is the symbol of emotion.

MUSIC is not merely a motor for the display of execution; its prime intent is for the enjoyment of our most delicate sense, the hearing.

OPPOSITES are essential in all things, and consonance and dissonance are necessary in music. We popularly term concords as sounds pleasing to the ear, and discords as the reverse. But, skilful treatment can make almost any combination of tones sound correct, in their proper place.

GOOD MELODIES should be analyzed from rythmical and æsthetic standpoints. As the character is to the dramatist and novelist, so is the theme to the composer.

THE FINGERS pluck the strings of some musical instruments, but it is the brain that plays. The most successful music teachers are those who study each of their pupils, and who finding how the pupils' brains work, explain all things suited to their several comprehensions. Pupils should never rebel the teacher's efforts to learn how their brains are working.

THOSE who want to study music as a means of amusing and dazzling other people, or because they want to become professional teachers, had better not study at all, for their vanity would never allow them to play the simplest composition with even a tinge of expression.

IT is a widespread popular notion that by playing a movement faster it always becomes more lively. But, vivacity does not necessarily mean liveliness. Vivacity of rhythmic effect depends more upon the rapidity of the beat, in other words, upon the shortness of the rythmical unit. An allegro 4-4 time movement doubtless sounds more lively if played faster, but when played to sound as 2-2, the listener instinctively takes the half note as the rythmical unit instead of the quarter note, and the vivacity of impression is diminished. The 2-2 time beat of a very rapid tempo is not nearly so fast as the 4-4 beat of a less rapid tempo, and it is the rapidity of beat that makes for vivacity of impression.

IN WATER, which is denser than air, sound travels at the rate of 4,900 feet a second, and in air at the rate of 1,090 feet a second of time. But, even this extraordinary speed does not prevent our delicate sense of hearing from distinguishing when musical instruments are not playing simultaneously.

THE BANJO IN THE FAR EAST.

STRAITS SETTLEMENTS

SINGAPORE.—The following very interesting letter was received under date of March 12th, 1898, from Mr. Fred. W. Sherratt, who is an old friend of the BANJO AND GUITAR JOURNAL:

"Dear Mr. Stewart:

"You will be thinking that I have dropped the banjo, as it is so long since I wrote, especially as I have received the Special Thoroughbred since, but I am glad to say you may still count me as one of the crowd, and what is more, I shall soon be amongst you as I said I would. The last news I had, you were just recovering from a severe illness, but had had a slight relapse. I sincerely hope you are now O.K., and pegging away at the JOURNAL as usual; apropos of this, the first news I received of it was from Partee's Cadenza, which was forwarded to me in W. A., the address, I presume, having been taken from my letter, which appeared in one of your JOURNALS, and with it came a peculiar paper entitled, "The Prognostic Star Gazer," but I am not having any stargazing or Cadenza either, so you see your paper has more uses than one. Since last you heard from me, I have lost everything, business and all, as the gold fields on which I was located failed to give payable results and was shut down, and I have been here some three and a half months, and shortly leave for the U. S., to start afresh. I still keep up an occasional practise on the 'jo, but really have not had what you may call settled practise for over two years, business and other worries having prevented me; again, you see, I have never met anyone who took any interest in higher class efforts. In fact, I may say without the suspicion of a boast, that I have met no one who knew as much as myself, and never have had the pleasure of accompanying, or being accompanied, so it is not to be wondered at that I get an occasional fit of the "blues," but I always have a remedy at hand, and that is, to just look up the back numbers of the JOURNAL and the "blues;" vanish, a wrinkle I would recommend to your readers, as in that respect your paper is unique, and its bright and cheery pages will always stand any amount of re-reading, and the music keeps one going in practise. I have had some laughable experiences of banjos and players here. I went into the only music store here and asked to see some 'jos. The manager asked me if I wanted to see an "ordinary" or a "zither-'jo." I replied, "the former." After I had seen half a dozen or so, I told him I did not want a "store tub" but a good banjo, but they were his best, and the guitars and mandolins were on a par. The zither-'jo was very much in evidence there, as was also the "ordinary" strung with steel wires, but not a trace of a decent 'jo was to be seen. I have seen one of _____ make here, a seven stringed smooth fretted one, but I was much disappointed with it, as I thought they would at all events turn out a *fair* one. I took my Thoroughbred one day and showed it to the manager of the store, but

he liked the zither-'jo better; being a player himself, I asked him which notation he used, whereat he waxed indignant and told me he was a musician and a composer, and did not use the simple method. I told him the American notation was in A, but he said that tuning was too high for English 'jos, and upon my telling him that the tuning was the same in both systems, he turned on me with a snarl, and told me I knew too much. I tell you Singapore is not the home of the banjo, and I love it so little that I refused a snug little billet of \$100 a month and perks—I want some more banjo. The Special Thoroughbred is all you say it is, and I thoroughly agree with you when you say that a good instrument acts as an incentive to practise. It has elicited the warmest praise wherever it has been shown, although nobody has handled it who could bring out a tithe of its capabilities; still, everyone agreed that it was a work of art, and had a beautiful tone, and as such it was admired. I believe I still have a balance in your hands, and that being so, please keep for me all JOURNALS after No. 101 till I send for them, as that is the last number I have been able to get, and don't want to lose any of them. In conclusion, I may say that I have done all in my power to forward the interest of the banjo, and particularly make a point of showing your instruments, as I think that the knowledge that such instruments are made must necessarily make it patent to all intelligent people that the banjo is not a limited instrument, and is gradually taking its rightful place in the musical world. I am looking forward to the day when some of America's foremost players will visit England, and then the doom of the zither-'jo will be sealed, and moreover, I think it will be greatly to your advantage to promote such a scheme. We English are a conservative race, but I think you will allow when we find out we are wrong, we don't lose much time in saying so, and starting afresh. I expect to land at Boston on or about the middle of July, and until then, with apologies for this somewhat verbose letter, I will say *au revoir*. I am,

Sincerely yours,
FRED. W. SHERRATT.

DICKENSON says:

"The most beautiful descriptions of nature to be found in Greek poetry occur incidentally only in the choral odes introduced into their dramas. Music itself, which art we moderns regard as the most devoid of all intellectual content, the most incommensurable with any standard except that of pure beauty, was invested by the Greeks with a definite moral content and worked into their general theory of art as a direct interpretation of human life. The excellence of man, in short, directly or indirectly, was the point about which Greek art turned; that excellence was at once æsthetic and ethical, and the representation of what was beautiful involved also the representation of what was good."

C. F. ELZEAR FISET—GUITARIST.

A SKETCH.

The subject of this sketch, whose portrait is here presented, was born in the quaint old Canadian city of Quebec, in August, 1874. Mr. Fiset's early education was received there amid the scenes of former battles and romance. At the age of seven he began the study of English, entirely dropping his native French, so that the acquirement of an English education would be the more rapid. About this time his family moved into the United States, proceeding to the far West, and there the guitarist attended the public schools, eventually entering a university, from which he received the degree of Bachelor of Arts in 1893. While at college Mr. Fiset received a Dubois guitar which had been in the family for some fifty years, and procuring a collection of instruction books, he began the arduous task of unraveling for himself the mysteries of guitar playing. He inherited musical talent from both his parents, they being excellent amateur vocalists; and as he was of a close, observing nature, he soon mastered the technicalities of the instrument and the theory of music. Fiset had heard many of the best violinists, and he became imbued with the desire to render similar high-class music on the guitar. Therein lay, of course, a difficult undertaking. As is well-known, very little classical music was published for the guitar at this date, and that little was incorrectly harmonized. The most imposing difficulty, however, was the necessity of a different system of fingering for the right hand, as that taught in guitar methods was totally inadequate for the rendition of rapid scale and chord passages. As Mr. Fiset perceived the many difficulties to be overcome, he first gave himself up to an earnest study of theory and experiments on various technique systems as given in violin and piano methods, finally sifting out what appeared to him to be the best and which has since proven to accomplish wonderful results.

In 1893-94 Mr. Fiset took up the profession of teaching, in

Montreal, and was beginning to perform classical compositions in a praiseworthy and intelligent manner. Indeed, the press and music lovers commented so highly that the attention was attracted of Lord Aberdeen, the Governor General, who requested Sir Donald Smith to have Mr. Fiset perform at the vice-regal reception. At this social event all the nobility of Canada was present, and Mr. Fiset was accorded such an ovation that his success was at once assured.

During the summer of 1894 Mr. Fiset received an offer to teach in the Conservatoire of Music at Ithaca, N. Y., and he removed there with longings for new fields to conquer. Here he remained at work acquiring complete mastery of his own new system of technique, and his college training and habits of long and attentive study served him in good stead. He cultivated the close friendship of three distinguished musicians, and their recognition of the young guitarist's unusual talent was of much assistance. Studying interpretation, harmony and composition until late at night, practising from three to five hours a day, besides giving regular lessons, caused Mr. Fiset's nervous system to break down. The strain was too overpowering and he was compelled to cease all work for several months. Upon recovery he removed to Minneapolis. In the great western city he is now residing and is recognized by public, press and fellow musicians as a master and unequalled in his art.

To one who listens to him

play, he seems to enchant all the resources of the beautiful instrument. He holds his hearers spellbound by the variety and exquisiteness of nuances, while scale passages are executed with all the rapidity and evenness possible on a violin or piano. He is an artist. We know of no other guitarist who plays or who has played the Bach G minor four-voiced fugue, the Bach 6th violin sonata and the allegro vivace of the Mendelssohn violin concerto on a guitar; while such numbers as Romero's Rigoletto Fantasia, di Ferranti's Giuliani's and Mertz's music, seems to be child's play to his swiftly moving fingers.



C. F. ELZEAR FISET—GUITARIST.

The Girl on His Plate

A HOLIDAY STORY

BY CYRIL DALLAS

Copyright.

PART I.—NEGATIVE POSSESSION.

"Henry Athelstone is cut out for a country squire, a gentleman of ease and means, and should have been born with a silver spoon in his mouth!"

Such was the opinion freely expressed by the young man's friends and acquaintances, but he, from force of circumstances, was a teacher of music.

Though passionately fond of the divine art in his youth, Henry disliked the idea of following music as a profession for he believed more real enjoyment could be found in it as a hobby. He tried one vocation after another as a means for livelihood, but somehow they all proved wrong and he grew weary. On his twenty-fourth birthday he decided it was no use struggling against fate and so he cast in his lot with music; and from then his every step met with phenomenal success. We find him five years later, however, still dissatisfied, and lightly valuing the esteem he had won.

As the summer holidays drew near, Henry longed for the repose of a quiet seaside resort, away from all that reminded him of his work. A place where there were few people, no orchestras or bands, no banjos, no parties and no dancing. Where he could stroll and wander to enjoy the balmy sea breezes, hunt for natural history specimens, photograph choice scenes and smoke his pipe. In fact do just and how he pleased without question. Nothing was or had been farther from his thoughts than the subject of matrimony, but observations had caused him to make a solemn vow that if he ever did marry, the girl would have to be no musician. He did not want there to be any topics to quarrel about.

At last the studio door was locked, and Henry was at the seashore breathing ozone. He, the only visitor at the boarding house and wanting companions? No, not he! Nature was his company and he revelled in it. With a half-plate camera he indulged in picture making to his heart's content. There were so many varied picturesque subjects of interest here and there; by the seashore or away inland, along the stream's banks and in the woods. Possessed of a keen appreciative eye for the beautiful and a thorough knowledge of picture balancing, he was enabled to see what many persons would pass, and in consequence his stock of negatives soon assumed the proportions of a goodly collection.

One day Henry made two exposures on a group of sheep and cattle drinking at a pool, and being enamored with the subject he hurried home to develop the plates. During the developing process he became puzzled, for instead of the expected objects appearing, the high lights and then the details showed up a human head, with hair dressed as only worn by females. "What's this?" he exclaimed. "I must have exposed

the same plate twice during my excitement, forgetting to reverse the holder. There is not a sign of a sheep or a cow." An examination of the other plate proved the correctness of his theory.

Still puzzled, Henry fixed the plate, and then taking it into the light observed it more closely. "Underexposed, badly focussed, but it looks a nice face. How on earth did it come there? I bought these plates just before leaving town, packages were quite fresh. No one has used my camera, I charged the slides only this morning. It is an enigma! Hang it, I like that profile the more I look at it! I wonder who the girl is? I'll make some prints. She's jolly pretty, whoever she is! Prettiest face I've ever seen!"

Later when the prints were toned, Henry thought the face still more to his taste. "What beautiful eyes she has, sweet little mouth and dimpled chin. And what lovely hair! I wonder if she is tall? I'd like her to be slight and of medium height. Ugh! its no good wishing, I'll never see her. If anybody knew of what I was thinking they would say I was an ass. P'raps I am."

Henry was growing sentimental. For some days he thought of little else than the face, or to do him justice the manner of its imprint falling into his hands and, to seek relief from a fit of restlessness, he took to chasing and collecting butterflies and beetles.

One lovely afternoon he espied an Orange Tip flitting over a meadow, and he gave chase to the insect. The chase proved a long one. Several times capture seemed imminent, but the cunning swift darts at sharp angles defeated Henry's every move of the net. Henry was determined to conquer and crossed one field after another in hot pursuit. Now he ran alongside a hedge-row, panting and perspiring, then alongside another and higher fence. "Hope that Lepidopter doesn't take into its little head the notion of flying over or I shall be circumvented.—Now I have you! Whop!" and down came the net upon the grass, enveloping the butterfly in its folds. "Ah, my beauty, you're caught this time!"

"It seems so," said a voice.

Henry looking up found he was near a stile upon which sat a young lady. And, as if thunderstruck, he arose, mentally exclaiming:—"Great Scott!—'tis she!—the girl on my plate!"

The situation was embarrassing. Henry forgot all about the butterfly. To have so suddenly thrust upon his view the original of the mystifying picture was perplexing indeed, and he felt power of speech and action had fled.

"You look surprised, startled," observed the young lady, "is'nt it usual for girls in this district ever to perch themselves upon stiles?"

"The fact is—er—"

"Yes, the fact is the butterfly will soon be out of your net if you are not careful.—There,—see it's off!—I've been watching the chase, and it is a pity all your trouble should be thrown away. I hope—it is not my fault."

"Oh, don't think that; let it go. There are lots more."

"Like that?"

"I suppose so."

"It was a pretty one."

"Are you fond of the insects?"

"Yes, very!"

"Then I'll get *that* one for you!" and away Henry ran into the field. The butterfly had not flown far, and, being weakened and perhaps hurt, enabled Henry to secure it the easier. "I have it, here you are!" he cried, "Miss ———, my name is Henry Athelstone."

"Mine, is Louie Norton. I ought not to deprive you of the fruits of your labor."

"Oh do take it, please."

"Thank you so much. I will place it in my hat, so."

All Henry's thoughts of the loveliness of the face in the picture were as nothing compared to those filling his mind at this moment. Questions uppermost he did not dare to ask, and his usual suavity of speech and manner deserted him. An awkward silence ensued, neither appearing to know how to break it.

"Coo-ee, coo-ee!"

"Ah, there's my brother Will calling! He's coming this way."

"Hallo, Loo!—what are you perched up there for?"

"Because,—I can't get down. Please assist me."

"I—I—beg your pardon," Henry interposed. "Rude of me not to offer, but I was thinking—how curious—"

"I looked?"

"Oh no!—the circumstance of this meeting."

"Have you two met before?" asked Will.

"No!" Henry explained. "I was chasing a butterfly and caught it just here. I was not aware of your sister's presence, and—"

"I scared him off. The insect escaped but was caught again and I've got it now. Is'nt it pretty?"

"Are you a visitor in these parts, Mr. —?"

"Athelstone. Yes, I came here a week or two ago. Nice quiet place. It is a treat to be away from city bustle."

"It is. My mother, sister and I arrived last evening. Loo, I came to tell you the cream cheese is made, the cow—"

"Then I'm off!" and away tripped Miss Louie.

"I'd like to stay in this neighborhood for a long while," Will continued. "We were fortunate in securing a portion of the farmhouse yonder. There is a lovely orchard and you can pick your own fruit."

"It must be pleasant."

"Very. Would you like to see it?"

"Indeed I should!"

"Come along then."

"What a pretty farmstead to be sure," said Henry, as the two men entered the gateway. "An excellent subject for a picture."

"Athelstone, take a seat on the verandah.—Here's mother.—Mother, this is Mr. Athelstone, a new acquaintance of Louie's."

"Will, you do say queer things," retorted the girl appearing with a loaded tray of fruit and delicacies. "You see, mother, it was like this. I got on a stile and could'nt get down, and—"

"That's all right my dear, I understand. Do you like cream cheese, Mr. Athelstone? I made this myself."

"It is all delicious."

That sentence aptly describes Henry's sensations of all he saw and heard during the next few hours that slipped by all too soon. When he retired sleep would not come; like himself it was "gone."

PART II.—POSITIVE POSSESSION.

"What's the good of a man who doesn't change his opinions when there are no reasons for him remaining in the same mind constant?—None at all.—A few days ago I didn't want any society, now I can't do without it; what is more I don't intend to.—I must, and if I do, it cannot be said I completely changed, for I don't believe she understands one note of music.—That's all right.—No, it won't do for a man to retract everything."

Thus did Henry soliloquize while strolling on the beach one morning, some three weeks after making acquaintance with the Nortons. He had become a frequent visitor at the cottage, and now the holidays were drawing to a close he felt it was incumbent to make a plunge, know his fate, or else the relations of friendship might lapse into a mere passing seaside acquaintance.

Miss Norton's attitude had always been dignified, and her frank manners, fondness of genuine innocent jollity made every one who came in contact with her feel quite at home.

"Though she is a jolly girl, she's no easy one to tackle upon the subject of love," Henry thought again. "She's not to be talked over or into, and I admire her the more for it.—I'll lunch,—take my pipe,—do a good think,—and,—settle the affair one way or the other this very day."

* * * * *

"Tu-ook!—tu-ook!"

"Ah Polly, Louie is fond of you, and has said so many times."

Henry hearing this as his hand sought the gate latch, wished he was the parrot. "Egad! she looks fetching. No mistake, girls do look attractive in dark dresses and little white aprons.—How do you do, Miss Norton?"

"Ah, Mr. Athelstone, is that you?—I've been busy trimming creepers. They grow so rapidly and need constant attention.—Help me to clear away the clippings,—or perhaps you'd rather smoke."

"No. I'll look after the clippings. I haven't smoked anything but the lightest kind of pipe tobacco of late, and don't seem to care for cigars as I used to."

"That isn't like Will. It's smoke cigars all day with him.—By the way he's gone to town; telegram came this morning calling him instanter."

"Indeed!"

"Yes, and mother—oh there now, you've broken the best blush rose. Oh, you men!"

"I'm so sorry," and Henry looked repentant.

"Wr-retch!—r-r-rats!"

"Polly, you be good!" the girl laughingly commanded.

"You were saying your mother—"

"Oh yes,—she's gone over for the afternoon to Mrs. Jay."

"Then the coast is clear," Henry thought.

"By jove, I've forgotten what I intended to say. Case of improvisation."

"There now, I've finished. Thanks for your assistance, Mr. Athelstone."

"It has been a pleasure I assure you. I—I—want to tell you a little story about a friend of mine. He wants to act, but is—non-plussed—as to the manner of acting."

"On the stage?"

"Oh no, this is off.—He is somewhat sensitive, perhaps more so than is good for him. He's often afraid to take courses which involve a change of—existing circumstances,—or relations,—and er—well I mean he is afraid he might put his foot in it—the wrong way."

"A curious character. I should say it all depends what the *it* is. If the *it* is something worth having, it should be worth the risk. He can't tell till the trial is made."

"He values the obtaining of his desire above everything else."

"Then there is no excuse for holding back, unless, his environments are obstructive."

"They are favorable. One day there came into his possession a photograph of the loveliest girl he ever beheld. There was nothing to indicate who she was, where she was or ever had been. Never was he so fascinated with a woman's face; in fact thoughts of the gentler sex rarely entered his mind. But now, he thought of nothing save the face in the picture while knowing how improbable it was that among the millions of people he would ever meet the original person."

"Quite interesting. Did he meet her?"

"Yes he did, in and at a very unexpected place and time."

"How romantic! Go on."

"She was more beautiful than the picture represented her. The two became acquainted, then friendly, and he loves her to distraction."

"Does she return it?"

"That is just what he wants to ascertain.—Don't you see, Louie, you are that beautiful girl, and I—"

"Oh, oh, what have I said?"

"Nothing but words of encouragement which—"

"I never gave you any encouragement, sir. Let go my hand, please!"

"I—I—don't mean that, at least in the way you mean,—I—I—don't know what—perhaps I'm presuming, but I felt I could not keep silent any longer.—Say you care for me just a little."

"Mr. Athelstone, I have heard of you by repute and know your standing in the musical world. Would you marry a poor music teacher?"

"Eh!—you—you a teacher of music?"

"I am. Does it surprise you?"

"Only—pleasantly, because (have to retract all now he thought) we—should understand one another so much better, you know."

"You think so?"

"I do."

"Louie loves you!" the parrot screamed.

"You hear what Polly says? Say it is true."

"Harry."

"Tu-ook!—tu-ook!" went the parrot.

"So this is why you left off cigars, eh? It was strange how you obtained my photo. Let me see it.—I never sat for that picture.—You must talk to Will about it when he returns. He's in the photo business you know, superintends the making of emulsion, packing of plates at the factory, and all that sort of thing."

"Well I declare!" exclaimed Mrs. Norton just entering the garden. "Is this the way you behave in my absence?"

"I really couldn't help it," Henry apologetically replied.

"Tu-ook!—tu-ook!" gurgled the parrot in corroboration.

"Louie has promised to become my wife, and we want your blessing."

"Well, well! I was young myself once. We'll see about it. Will is returning by the next train. Don't forget there is supper to get ready."

"Right, mother."

"Can I help you, Louie?"

"You stay right here with me, young man."

It would be difficult to say who was the brightest of the merry party at the supper table. Will had picked up some fresh anecdotes, to add to his already great stock, the recital of which caused hearty laughter. Louie's photo puzzled him till he asked where Henry bought plates.

"As a rule I buy E—s ordinary. I get them from Brent."

"Humph! Our town is not far from yours. I am at E—s and we sent Brent a fresh supply quite recently. I think—I see how it happened. Louie, you remember the new half-plate camera I invented, with fixed focus and peculiar pneumatic shutter, which I once brought into your music room?"

"I think I do. You laid it on the piano top, and I moved it to the shelf by the window where you found it. I wanted room for the mandolins that were brought for me to test."

"And in the act of moving the camera, you pressed the india rubber cone and tubing."

"I don't think so, for I lifted the camera very carefully, though I was angry. I held it before me.—Let me think. I fancy I did hear a sort of clicking noise and—"

"That accounts for all. You unconsciously exposed a plate upon yourself. Well, I had only exposed four out of the twelve plates in the camera, and when taking them, in the camera of course, to the factory for development, I found something had gone wrong with the emulsion, and we could not possibly execute the orders on hand. And to help make up a packet of one dozen plates, I extracted the eight unexposed plates from my camera. Of course I hadn't the remotest idea where the package would be sent, and believed all eight plates were good. It is strange they should have fallen into Harry's hands."

"I am glad they did," said Henry.

"So am I," Louie whispered.

(THE END.)



A. A. FARLAND,
The Banjo Virtuoso.

The accounts of Farland's masterly banjo performances, as chronicled in the last issues of this journal, have had the effect of causing the many who have not yet had the pleasure of hearing him play to wish for that opportunity, and there are, consequently, more persons to-day ready to embrace the first favorable opportunity that may be offered. Farland's banjo performances are extremely wonderful, and yet a really musical performance of this kind can only be appreciated by intelligent persons. If every person we meet should be the possessor of superior intelligence and musical talent, there would soon result a wonderful increase in the number of banjos in use.

The banjo is a more powerful and far more musical instrument than it is believed to be by the ordinary masses of people. There is more music in a good banjo than has ever yet been brought forth. Mr. Farland's repertoire is made up, not of "songs and snatches," but classical and standard works of the old and modern masters. To play Beethoven's Violin Sonatas, Chopin's Polonaises, Handel's Largo, Mendelssohn's Concertos, &c., &c., also Rossini's William Tell Overture, on the banjo, would be considered a feat. It is a wonderful feat, and Mr. Farland can do it in an astonishingly artistic manner to bring applause from staid musicians who are prejudiced against classing the banjo with musical instruments.

Mr. Farland's concert tour has embraced :

Tunkhannock, Pa.,	April 11th.
Mechanicsburg, Pa.,	" 12th.
Mercersburg, Pa.,	" 13th.
Carlisle, Pa.,	" 14th.
Louisville, Ky.,	" 19th.
Natchez, Miss.,	" 22d.
" " " " " " " " " " " "	" 23d.
Searcy, Ark.,	" 25th.
Morrilton, Ark.,	" 26th.
Arkadelphia, Ark.,	" 28th.
Hope, Ark.,	" 29th.
Prescott, Ark.,	" 30th.
Council Bluffs, Ia.,	May 3d.
Ottumwa, Ia.,	" 4th.
Centerville, Ia.,	" 5th.
Kirkville, Mo.,	" 6th.
" " " " " " " " " " " "	" 7th.
Chariton, Iowa,	" 9th.
Iowa City, Iowa,	" 10th.
Cedar Rapids, Iowa,	" 11th.
Rock Island, Ill.,	" 12th.
Fort Madison, Iowa,	" 13th.
Monmouth, Ill.,	" 14th.
Chicago, Ill.,	" 16th.
Utica, N. Y.,	" 18th.

The programme of Mr. Farland's Grand Banjo Concert, at Platt's Opera House, Tunkhannock, Pa., on Monday evening, April 11, 1898, was as follows :

PART I.

- 1—March. State Fencible Weaver.
Tunkhannock Banjo Club, J. F. Wiggins, Leader.
- 2—*a.* Sonata. Op. 30, No. 3. Beethoven.
(Original for Violin and Piano.)
a. Allegro Assai. *b.* Allegro Vivace.
b. Cradle Song Hauser.
c. Gypsy Rondo Haydn.
Mr. Farland.
- 3—A Bird From O'er the Sea White.
Mrs. Leonard.
- 4—*a.* My Old Kentucky Home. Variations
Foster-Farland.
b. Hungarian Dances Brahms.
c. Serenade Schubert
d. From Overture to William Tell Rossini.
Allegro Vivace.
Mr. Farland.
- 5—Grand Fantasie Ernani Verdi-Alard.
Mrs. Frear.

PART II.

- 1—*a.* Overture Armstrong.
b. Dandy Fifth Quickstep Farland.
Carr's Banjo and Guitar Club.
- 2—Wedding Waltz Oheler.
Mr. and Mrs. Carr.
- 3—*a.* Tarantelle Popper.
b. Miserere. From Il Trovatore Verdi.
c. Minuet a l' Antique Paderewski.
Mr. Farland.
- 4—Cavatina. From "Robert LeDiable Opera."
Meyerbeer.
Mrs. Leonard.
- 5—*a.* Elfentanz Popper.
b. Home Sweet Home. Variations.
c. Concerto, Op. 64. Allegro molto vivace.
Mendelssohn.
Mr. Farland.

As was to be expected, Mr. Farland held the audience breathless during his magnificent renderings.

The *Daily Democrat* of Natchez, Miss., said of the concert given in that city on April 23 :

"Last night Mr. Alfred Farland, the banjoist, gave a second recital before a fair audience and it goes without saying that the audience was highly pleased, and Mr. Farland can congratulate himself on the fact that no musical organization ever visited Natchez and held the attention of their audiences so closely as has Mr. Farland. His rapid execution is almost beyond believing, his tones are as sweet and melodious as any harp player ever made, and the so-called "nigger instrument" in the hands of Mr. Farland is a most fascinating musical instrument. To sum it up in a nutshell, Mr. Farland is the "master of the banjo," the now popular string instrument. Mr. Baker gave Natchez a delightful treat and one long to be remembered by the music-loving people of our city. As a result of the satisfactory handling of the theatre and management of the Farland recitals, managers Eugene Clarke and Arlie Gardner are sporting silk top hats and gold-headed canes presented them by Mr. S. Duncan Baker."

Dot in the *Concordia Sentinel* of Natchez, Miss., dated April 30th, 1898, said :

"Of all the musical successes ever in Natchez, the engagement of Alfred A. Farland, the banjoist, at the Temple Opera House was pre-eminently the one. It is impossible for a dramatic critic to pass judgment on the work of a musician of Mr. Farland's standing, but we can say that we

never had the faintest idea that the banjo could be played in a manner to bring forth such beautiful melody as Mr. Farland produces with the so-called "nigger instrument." His execution is so rapid it causes one to doubt his own eyesight. Last week I was in New Orleans and there I saw the mechanical playing of a banjo and was told that man could not finger the instrument as rapidly as the machinery. I believed it; but when I heard Farland, I saw where my informant was ignorant of Farland's existence. Farland is nothing if not wonderful. The engagement came through the efforts of Mr. S. Duncan Baker, who is no "small potatoes" himself with the banjo, and to him many hundred people are indebted for a genuine musical treat. As a mark of appreciation for assistance rendered, Mr. Baker presented Eugene Clarke, treasurer, and Arlie Gardner, press agent, with top hats and gold-headed canes.

The *Daily Nonpareil*, Council Bluffs, Iowa, said of the concert given in that city, May 3d, 1898 :

"A good sized and highly appreciative audience gathered at the Broadway Methodist Church last evening to hear the great banjoist, Alfred A. Farland. Much had been said of the musical treat in store; high had run the expectation; but the recital surpassed both the printed praise and the anticipation. In the hands of Mr. Farland the banjo becomes an instrument capable of interpreting the highest class of music. Last night's program was long, but the desire for more was as keen after the allegro molto vivace of Mendelssohn, which closed Mr. Farland's numbers, as it was after the opening excerpt from the Overture of William Tell.

The artistic effect of the program was enhanced by the singing of the Dudley Buck Quartette, and by the numbers of the Apollo Club. The Crown Piano used during the concert was donated by Mar. Bouricius."

TO THE YOUNG MUSICIANS.

BY CHAS. A. FERRIGO.

When you want to learn to play,
Get at it!
Don't put it off from day to day,
Get at it!
If a person says "you can't,"
Don't give up, just say, "I shan't,"
For this person's talk is rant—
Get at it!

When you think you cannot learn,
Keep at it!
From your lesson do not turn,
Keep at it!
Because you practice once or twice,
Do not think it will suffice,
Just remember this advice—
Keep at it!

The hardest part will soon be past,
If you keep at it.
And success you'll meet at last,
If you keep at it!
Then, when the music that's so sweet,
Your friends' ears chance to greet,
They'll exclaim, "It can't be beat!"
If you keep at it.



CREMONA BANJO, MANDOLIN AND GUITAR CLUB.

THE CREMONA BANJO, MANDOLIN AND GUITAR CLUB.

The Cremona Banjo, Mandolin and Guitar Club was organized in November, 1896; and has been fortunate enough to retain until this time, with one exception, the original personnel of players. This fact, and their capacity for hard work, and their enthusiasm, are responsible for the present success of the Club.

It is to a perfect ensemble that the club's energies are directed; and in this effort, the size of the club, and the well-balanced instrumentation are influential factors. Given a moderate amount of technical skill and intelligence enough to appreciate the facts that solo playing sounds best by itself, (with no attempt at humor) and that perfectly concerted playing in tempo and

expression should be the object constantly sought, it is possible with these increasingly popular instruments to attain very satisfactory results from an artistic as well as from a financial standpoint.

On account of the poor acoustic properties of many places where large audiences are assembled, the Cremona Club has endeavored to aid the banjo campaign so ably started and so vigorously and successfully maintained by the late S. S. Stewart, by short marches (figuratively speaking) and has chosen, as far as possible, to create a big effect on a small audience, rather than a less effect on a large one, and the number of engagements for which the club is now booked speaks well for the success of this method for smaller clubs.

At private musicales, smokers and gatherings of two or three hundred people, they have found it possible to create a genuine

musical enthusiasm by rendering such numbers as Eno's "Raymonde" Overture and "Reign of Love" Waltzes; Armstrong's "Cupid's Realm" and "Love and Beauty" Waltzes; and Heller's "Dreams of Darkie Land"; and credit is due to the compositions and arrangements of these gentlemen for the success of many clubs.

The opinion is held by a considerable number of banjoists that good music, i. e., classical music, is unsuitable for banjo arrangements. This is wrong. There are, of course, many classical compositions that could not be adequately rendered on this instrument, mainly because they were written especially for instruments of a very different character. But there are also many that are particularly adapted to the banjo, and we would like to urge the arrangement and use of such works by clubs and banjoists generally.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

CHARLES MORRIS, EDITOR.

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Correspondence is solicited from all interested in the cause of the Banjo, Mandolin and Guitar. Reports of concerts, doings of clubs, and personal notes will be welcomed.

Advertising rates are liberal and can be ascertained on application.

JUNE and JULY, 1898.

EN PASSANT.

THE Editor, in greeting, desires to say the efforts of himself and the publishers of this journal will at all times be directed towards providing subscribers and advertisers with a medium suitable for their requirements and for the advancement of the banjo, guitar and mandolin. Many new features of special interest are in project, and the publishers will always be pleased to hear from readers. Our columns are open for discussions on topics of musical interest, and news of doings of clubs will be welcomed for insertion. Attention is particularly drawn to the present unique advantages offered to all those desirous of obtaining a first-class Stewart Banjo, George Bauer Mandolin or Guitar free of cost. On another column will be found how to obtain any or all of the above named instruments.

* * *

THE proverb truly says, "pride goeth before a fall." A fall usually causes disillusionment, and past history teaches that falls, even through war however cruel which bring about awakenings to reason, reality and duty is a good thing for nations, as well as for individuals. Progress may be hindered for a long time by pride, but in the end the environments become so strained that they crumble.

Spain's history is one of the most romantic among nations, and in all arts, save the greatest, she has given treasures to the world. Had her unreasonable pride been tempered by a drinking at the fountain from which music springs, toleration might have arisen; that toleration which is yet to come.

Cervantes admirably portrayed his countrymen; Don Quixote and Sancho Panza are still with us. There has been no lack of evidence on that score for some months

past. Murillo's beautiful pictures were not criticisms nor are they for criticising. But Spain has not produced a single composer of note, notwithstanding all her rich stores of subject matter for inspiration which composers of other lands valued and used so worthily. Of virtuosi she can make a display at the present time; they however are exceptionals and do not reside in their native land. If the continual playing of frivolously sensuous airs on the mandolin and guitar could make a nation musical, Spain ought to be the most musical country in the world. Indolence, perhaps a natural languor, which has dulled perception and intellectual ambition, prevents the people of the Peninsula from regarding those instruments and the music to be obtained, in the light we view them in this country. In no other part of the world are clubs or orchestras to be found as in this country, and certainly nowhere else is the desire evinced, allied with the spirit of determination, to lift the mandolin and guitar above the plane where Spain placed and has allowed them to remain.

The time is drawing nigh when entertainment organizations of this country will make conquests abroad, and among the conquerors will be the mandolin orchestras.

* * *

It is inevitable that the nations of the world be drawn closer and closer together. Great changes have taken place within the last five years, and the nations perhaps unconsciously to themselves as wholes, are rapidly drifting to the consummation. Wars and rumors of wars do not affect the principle. The present war with Spain accelerates America's progress to the goal, and its close will leave her in a new position, with greater facilities for contact with other nations, for exchange and interchange of all that tends towards enlightenment. Art and commerce follow after war.

In the newer countries of the world where America is making commercial headway, there exists great possibilities for the followers of the arts. In Australia and South Africa, of which each possess a Monroe Doctrine (only in the case of the latter country power to enforce has been lacking) the the people are imbued with a similar spirit to that of the United States. And the music element is particularly vigorous. The mandolin, guitar and banjo have not yet fully asserted their influence and dignity. Still indications are not lacking to prove they will do so, as the unquestionably superior instruments of American make become better known, and of course when the Australians and South Africans have had the opportunity of seeing and hearing some of our orchestras.

A Great Opportunity for Teachers

and players. With very little effort among their pupils and friends they can keep them interested in their work, and make it profitable to themselves, by taking advantage of the following offer:

We will give, for 20 new yearly subscriptions to the *Journal*, at 50 cents per year:

One \$10.00 S. S. Stewart Banjo,
" " George Bauer Mandolin, or
" " George Bauer Guitar.
(Either one of three instruments)

For 30 new yearly subscriptions:

One \$15.00 S. S. Stewart Banjo,
" " George Bauer Mandolin, or
" " George Bauer Guitar.

For 40 new yearly subscriptions:

One \$20.00 S. S. Stewart Banjo,
" " George Bauer Mandolin, or
" " George Bauer Guitar.

For 60 new yearly subscriptions:

One \$30.00 S. S. Stewart Banjo,
" " George Bauer Mandolin, or
" " George Bauer Guitar.

For 80 new yearly subscriptions:

One \$40.00 S. S. Stewart Banjo,
" " George Bauer Mandolin, or
" " George Bauer Guitar.

For 100 new yearly subscriptions:

One \$50.00 S. S. Stewart Banjo,
" " George Bauer Mandolin, or
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For 120 new yearly subscriptions:

One \$60.00 S. S. Stewart Banjo,
" " George Bauer Mandolin, or
" " George Bauer Guitar.

Of course, if a teacher sends in a list of 20 subscribers, the list must be accompanied with \$10.00 to pay for same, and the teacher must state whether he wishes a BANJO, MANDOLIN or GUITAR, as a prize; as *either* of the three instruments can be worked for, and so with the remaining higher priced premiums.

Address, STEWART & BAUER,
1016 Chestnut St., Philadelphia, Pa.

BANJOS!

If you want a good and cheap banjo, get one of Stewart's new style \$12.00 banjos, size 10½ inch rim, with 19 inch neck, and 22 frets' an imitation of the "20th Century Banjo" and the "Special Thoroughbred," as used by Farland. This banjo is a most excellent one, considering the price; but, of course, is not such a fine instrument as the "Special Thoroughbred," or the "20th Century," but the banjos are made in Stewart's factory, and under Stewart's supervision, and every one is warranted.

The \$12.00 banjo is nickel-plated rim, 10½ inch, and has the three octaves of frets.

Address STEWART & BAUER,
1016 Chestnut St., Phila., Pa.

M. J. Gleason, of Marshall, Texas, in renewing his subscription to the *JOURNAL*, under date of March 25th, last, writes: "I find it just the paper for anyone to take in order to keep in touch with the banjo world."

To William P. Gilmore.

THE DARKIE'S WEDDING.

BANJO.

For Banjo and Piano.

PAUL ENO.

Tune to C.

The musical score is written for Banjo and Piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The initial tempo is marked *ff*. The score consists of several systems of staves. The first system includes a treble clef staff with a melody and a bass clef staff with accompaniment. A drum part is introduced in the fourth system, marked *Drum*. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *p*, and *f*. There are also numerical indicators for positions (e.g., 12 pos., 8 pos., 6 pos., 9 pos., 10 pos., 5 pos.) and bar counts (9 bar.). The score concludes with a section labeled **Trio.** in the seventh system, which features a more complex rhythmic pattern and dynamic markings like *ff* and *mf*. The final system ends with a double bar line.

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OVERTURE - AMERICA.

GUITAR.

Arr. by E. H. FREY.

Moderato.

HOME SWEET HOME.

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the melody. The fourth staff includes a forte (*f*) dynamic. The fifth staff features a piano (*p*) dynamic, a *rall.* (rallentando) marking, and a *dolce.* (dolce) marking. The sixth staff is marked *a tempo.* and includes the text "RED WHITE AND BLUE." followed by *rall.* and *dim.* markings. The seventh staff is marked *ff* (fortissimo). The eighth staff is marked *mf* (mezzo-forte). The ninth and tenth staves conclude the piece with a *dolce.* marking.

The first system of the score consists of two staves. The upper staff contains a melodic line with eighth notes and rests, while the lower staff provides a harmonic accompaniment with chords and eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

"STAR SPANGLED BANNER"

The second system continues the piece. It begins with a dynamic marking of *ff* (fortissimo) and features a melodic line with dotted rhythms and a bass line with chords.

The third system shows a change in dynamics to *p* (piano) and includes a *rall.* (rallentando) instruction. The melodic line has a more spacious feel with longer note values.

The fourth system continues with a *rall.* instruction and ends with a *cresc.* (crescendo) marking. The melodic line features a series of eighth notes.

The fifth system concludes the first piece with a *cresc.* marking. It features a melodic line with eighth notes and a bass line with chords.

The sixth system continues the first piece, featuring a melodic line with eighth notes and a bass line with chords. It includes first and second endings.

f "YANKEE DOODLE" *ff*

The seventh system begins the second piece, *"YANKEE DOODLE"*, with a dynamic marking of *p* (piano). The melodic line is characterized by eighth notes and rests.

The eighth system continues the second piece with a dynamic marking of *f* (forte). The melodic line features eighth notes and rests.

The ninth system includes a dynamic marking of *f* and a tempo instruction of *Allo! Vivace.* The melodic line is more rhythmic with eighth notes.

The tenth system concludes the second piece with a *cresc.* marking. It features a melodic line with eighth notes and a bass line with chords.

#22846-2

OVERTURE - AMERICA.

FOR MANDOLIN AND GUITAR.

MANDOLIN.

Arr. by E. H. FREY.

Moderato.

HOME SWEET HOME.

Musical notation for the first section, "HOME SWEET HOME". It consists of ten staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Moderato." and the dynamics include *p* (piano) and *f* (forte). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a *f* dynamic and a fermata over a measure. The fourth staff includes a *p* dynamic and a *rall.* (rallentando) marking. The fifth staff is marked *a tempo.* and includes a *rall.* and *dim.* (diminuendo) marking. The sixth staff begins with a *ff* (fortissimo) dynamic.

"RED WHITE AND BLUE"

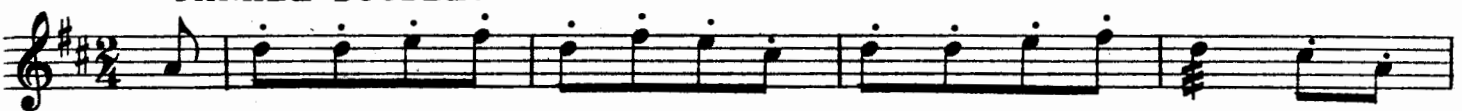
Musical notation for the second section, "RED WHITE AND BLUE". It consists of five staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The melody is primarily composed of eighth and sixteenth notes. The second staff starts with a *mf* dynamic. The third staff is marked *dolce.* (dolce). The fourth staff begins with a *f* (forte) dynamic. The fifth staff starts with a *p* (piano) dynamic.



"STAR SPANGLED BANNER"



"YANKEE DOODLE"



To S.S. Stewart The Stradivarius of the banjo.

DARLINGTON POLKA.

By C. S. PATTY.

INTRO.

BANJO. GUITAR.

8 Pos. 6th. Pos. 6th. Pos.

POLKA.

7 Pos. 4

Fine.

12 Pos. 10 Pos. 7 Pos.

12 Pos. 10 Pos. 7 Bar. 1 2
D.S. al Fine then Trio.

TRIO.

10 Pos.

Bar 8d. *D. C. al Fine.*

COLORED BAND PATROL (Eno) for Banjo, Mandolin and Guitar Club is just right - so is COTTON GIN DANCE.
 Darlington Polka. (Banjo & Guitar.) 2.

24759-2

INTERMEZZO.

CAVALLERIA RUSTICANA.

GUITAR.

MASCAGNI.

Easy arr. for Guitar by
C. F. ELZEAR FISET.

Andante Sostenuto. (♩ = 66.)

The musical score consists of eight staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The tempo is marked "Andante Sostenuto" with a metronome marking of 66. The music features various chordal textures and melodic lines. The second staff includes a fingering of 5. The third staff has a fingering of 1. The fourth staff includes a dynamic marking of *dolcissimo* and a fingering of 7. The fifth staff has a dynamic marking of *p* and a fingering of 7. The sixth staff has a dynamic marking of *f* and a fingering of 7. The seventh staff has a dynamic marking of *p* and a fingering of 7. The eighth staff has a dynamic marking of *p* and a fingering of 7. The score concludes with a "3 Bar." instruction.

NOTE:- Chords with the curve before them are rolled with the thumb of the right hand, care being taken to produce a 'crisp' tone very similar to the higher chords on the harp.

Copyright 1898 by Stewart & Bauer.

Musical score for guitar, consisting of eight staves. The notation includes various chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4. Dynamics include *con forza.*, *p*, *rall e dim.*, *sempre.*, *pp*, and *ppp*. There are also markings for *5B.* and *5H.*

Practical Fingering for the Guitar contains exercises of special interest to all guitar players and students. Price 60¢ Net.

Cavalleria Rusticana. (Guitar.) 2.

"MEDITATION."

GUITAR.

E. H. FREY.

Andante con espressione.

dolce.

cres.
p

f

a tempo.
p

cres.
rit.

dolce.

Musical staff with treble and bass clefs, key signature of two sharps (F# and C#). The staff contains a melodic line in the treble clef and a bass line in the bass clef. A *cres.* marking is present above the bass line.

Musical staff with guitar-specific notation. It includes fret numbers (0, 1, 2, 3, 4) above the notes. A *Cadenza.* marking is centered below the staff. The staff ends with a *rall.* marking and three fermatas.

Musical staff with the marking *Tempo. I.* above the first measure and a *p* (piano) dynamic marking below the first measure.

Musical staff with a slur over the first few notes of the melodic line.

Musical staff with a slur over the last few notes of the melodic line.

Musical staff with a *f* (forte) dynamic marking below the first measure, a *rall.* marking below the second measure, and a *dim.* (diminuendo) marking below the third measure.

GOLDEN ROD REEL.

For the BANJO

By EDITH E. SECOR.

BASS to B.

BANJO.

The musical score is written for a Banjo in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The dynamic marking *mf* is placed below the first staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and chords. There are several first and second endings marked with '1.' and '2.'. Specific techniques are indicated with asterisks and numbers: '2*' at the end of the first staff, '7*' and '4' in the second staff, '4*' in the third staff, and '2*' in the fifth staff. A 'slide' instruction is placed below a note in the eighth staff. The piece concludes with a final chord marked 'strike' at the bottom right of the tenth staff.

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Wm. H. Keyser & Co., Phila. Pa.

Banjo, Mandolin and Guitar Notes

NEW YORK

NEW YORK.—R. R. Page, of the Manhattan Banjo and Guitar Trio, speaks highly of Gregory's Practical Fingering for the Banjo, in a letter received under date of April 13th, last, as follows: "Gregory's Practical Fingering, is certainly the greatest work ever written for the banjo, and, in my estimation, will be the means of producing better players than anything ever put on the market, or otherwise. Although I had the work complete in the JOURNAL, yet I longed to have it in book form, which is more convenient, and I will do all in my power to have my friends get it. "The book is worth ten times the price asked for, and no doubt you have a very heavy demand for it, and I only wish I had seen it eight years ago when I started the banjo. I consider it the best investment I have ever made."

Vess L. Ossman, the famous banjoist, writes under date of March 27th, last as follows: "The banjo is sounding fine, and I am quite used to it now. I could use a little wider neck, say $\frac{1}{8}$ of an inch. Business fine, lots of teaching and plenty of phonograph work. I wish that you would state in your valuable paper, that the march called "Wheelman's," and played in phonograph by me, is correctly named the L. A. W., and is dedicated to the League of American Wheelmen. Trusting I will have an opportunity to call on you soon."

Vess L. Ossman, the wonderful banjoist, with his Stewart Banjo, took part in the concert given by the National Gramophone Co., at Waldorf-Astoria, New York City, Feb. 15th last. Mr. Ossman is certainly a wonder on the banjo, and never fails to charm his hearers.

FRIENDSHIP.—Geo. M. Sparks, writes under date of April 6th last, as follows: "Your April and May JOURNAL, also catalogues, received this A. M. Many thanks for same, and allow me to say that I think your BANJO AND GUITAR JOURNAL is without a doubt the best musical publication, for banjo, guitar and mandolin players, in existence to-day, and I will do my best to furnish you with a number of subscribers, in the near future. I am working hard to get up enthusiasm among the people here to organize a large banjo club, and from the looks of things in general, I think I will succeed. Wishing you the best of luck."

TONAWANDA.—Fred. E. Markley, musical comedian, writes under date of May 5th, as follows: "The S. S. Stewart Champion Banjo No. 2, 11 $\frac{1}{2}$ inch rim and 19 inch neck, which I sent for, came to hand May 5th all O. K., and I must say I am more than pleased with the instrument. It excels in tone, carrying power and finish, a superiority over all other makes. The tone is loud, pure and sweet, and the instrument is a work of art, and is in every way all that could be desired. Please find the amount enclosed,

and send me case for my Champion No. 2. I have used the Stewart Banjo in my act for the past twelve years, and can only say as before, that I prefer the Stewart & Bauer instruments to all other makes. I will soon send you gentlemen another order for a Bauer high grade mandolin, also a Stewart Little Wonder Piccolo Banjo to use in my act. Wishing you the greatest success."

ROCHESTER.—The Ideal Mandolin Club's Concert, under the direction of Miss Florence Seymour, given at Music Hall, Monday evening May 2d, 1898, was one of the best entertainments heard at that popular hall this season. Composed almost entirely of home talent, the programme was of such a character as to indicate the high order of musical ability possessed in Rochester. Valentine Abt, mandolin virtuoso, is a marvel with that instrument. His execution and skill are rarely equalled on a mandolin. The attention which the audience accorded the performer was most flattering. During his soft passages the silence was intense and perfect, people almost holding their breath for fear a note would be lost. Mr. Abt gave two groups. The first of which included an andante, concerto, opus 64, by Mendelssohn; Pizzicati, by Delibes; Souvenir de Posen, by Wieniawski, and a valse by the player which was greatly applauded and showed much musical feeling. Miss Emma Hacker as soloist received the usual warm greeting which a Rochester audience always accords her, and she was obliged to give an encore after each of her selections before she was allowed to retire. Her voice seems to improve each time she is heard here. The Ideal Mandolin Club, directed by Clarence Whittlesey, was one of the pleasantest features of the programme. It has a personnel of fourteen, and its selections showed excellent training. Its work is even and harmonious. The orchestra played "Young America," and "A Day in the Cotton Field," to both of which an encore was demanded. Miss Ada Greenwood added to the pleasure of all by her clever recitations. Miss Greenwood is one of Rochester's favorite young elocutionists, as was evident from her reception. The following people make up the Mandolin Club: Miss L. Caring, Miss C. Baer, Miss L. Bach, Miss Hitzel, Miss Kircher, D. Schenck, J. Ray Aikenhead, A. C. McCord, J. E. Burrows, E. Bartholomay; mandola, George Hoffman; guitars, H. Muller, F. Hertzog, Miss Grace Lewis, Miss Floy Bidwell, Miss F. Caring, Miss Hitzel; flute, Dr. A. H. Smith; 'cello, Mr. Moneghan; director, W. Clarence Whittlesey. Miss Grace Luce was accompanist, and the programme in its entirety was worthy of a crowded house.

VIRGINIA

SALEM.—Wm. M. Montgomery, in renewing his subscription to the BANJO AND GUITAR JOURNAL, under date of May 9th, last, writes: "Your postal received. Kindly renew 'Journal' for another year. I find it a pleasant pastime indeed to take up the 'Journal' and keep in touch with the musical times. I have been a friend of the 'Journal' ever since it first appeared on Eighth Street.

NEW JERSEY.

MOUNT HOLLY.—The members of the Mount Holly Banjo, Mandolin and Guitar Club are:

MANDOLINS.

Walter T. Stewart,	Wm. Randall,
Wm. Stilwell,	John Wright,
Albert Wright,	Elmer Slime
Harry Hawkins	Albert Ridgway
Alfred Montgomery	

BANJOS.

Frank Stinfore, 2d	Frank Dean, 1st.
Herbert Randall, 1st.	Chas. Fenton, Bass.

BANJEAURINES.

Clifford Boner,	Harry Cox,
Harry Mason,	E. D. Hoerman.

GUITARS

Edw. Poth,	Frank Elbertson,
Chas Cowperthwait,	Frank Garbarno.

The club has rented the third floor of the Levis Building on High Street, and propose fitting it up in a handsome manner as early as possible. Mr. Paul Eno's services as Instructor has been secured and under his able direction the club will make great progress. Mr. E. D. Hoermann is the resident instructor.

MASSACHUSETTS

NEW BEDFORD.—John E. Funans writes under date of March 25th, last, as follows "Received my Special Thoroughbred presentation banjo yesterday, and it is just a beauty. The tone is magnificent. Everybody that has seen it declare they never saw the beat of it for tone and finish, and I myself would not take double the money I paid for it, if I could not get another instrument like it. The neck is a little long for me, after using my 14-inch for years, but I will overcome that in a short time. Thanking you for the selection of this instrument."

LAWRENCE.—Percy Leach writes under date of April 7th, last, as follows: "The Special Thoroughbred Banjo I received from you in February, is far beyond what I expected. After a careful examination of all the merits of a banjo, I am very well pleased with it. The instrument seems always to be improving. Wishing you the best of success."

SPRINGFIELD.—John Davis, the well-known teacher of this city, is well pleased with the last Thoroughbred sent him. He writes under date of April 25th, last: "Thoroughbred came all right, and is a 'dandy' as usual."

NEBRASKA

OMAHA.—Ed. F. Wettengel, writing under date of April 12th, last, says: "I received last Special Thoroughbred all O. K., and kept it for my solo work. I am convinced that there is no other make that can equal it in tone, quality and workmanship. You are without a doubt King of Banjo manufacturers. The first Special Thoroughbred Banjo, and Bauer Mandolin No. 30. have turned out excellent, and I cannot praise them too highly as the tone improves more every day. My pupils are delighted, and cannot thank me enough for purchasing the instruments. Your JOURNAL at hand and I am always delighted to have it come." "The Omaha Banjo Club have just finished a successful week at the Creighton Theatre as one of the Specialties. We did splendid and made a great hit."

PENNSYLVANIA

PHILADELPHIA—For the tenth consecutive year, the Hamilton Banjo Club of this city gave its annual concert at Horticultural Hall, to an audience of over one thousand persons. The result was particularly gratifying and clearly shows that this old organization, although at the beginning of its second decade, still presents to the public the most finished work in its particular field. The concert opened with Sousa's "Bride Elect" and "Stars and Stripes Forever," Both were up to the usual March work and elicited much applause. Miss Fannie Bernard then sang "Carmena" in her charming manner and was encored to the echo. The Mandolin Club rendered Rubenstein's *Melody in F*, and in this selection, the result of Mr. Eno's patient winter work was only too apparent. It certainly gave even him, all the credit justly due. In the line of vocal entertainment the Fortnightly held forth with "When the Hour Had Come," and added one of the most delightful numbers of the evening. Again the Banjo Club presented themselves and played Herbert's "Serenade" and Bratton's "Belle of the Season." Once more did the Club delight the well filled house and an encore was demanded, after which came the choice banjo work of the evening viz: Mr. Eno's rendition of St. John's Chinese Picnic. It has been the pleasure of the writer to have heard Mr. Eno play for the past ten years, and never in my recollection, has he picked the strings as on this occasion. It was no wonder that the house arose and clamored for another number from him which when given added much to the enjoyment produced by the first number. During the intermission club members visited their guests, and the general effect of the scene was that of complete enjoyment to all those present. Part two again found the club in position playing "Pas de Fleus" by Delibes and following with "Carmen," selection after which Miss Bernard sang "Only in Dreams" with a delightful artistic ease. Mendelssohn's "Spring Song," played by the Mandolin organization, then claimed the hearer's attention and again did this branch of the Hamilton carry off honors. Truly the work was most finished, and the Welsh Melody played on the harp by Miss Helen Beatrice Reed, was both for uniqueness and charm able to hold its own with the best. Her delicacy of touch combined with freedom of action produced unbounded enthusiasm and again and again was the lady recalled. The closing numbers were "King Carnival" and the Caud Medley Vol. 1. 1898. Never before have popular airs been better arranged by Mr. Eno than this year, and as the blending of tunes became apparent to the audience, one felt like taking it up and joining in; and, as the final glorious air, "Star Spangled Banner" was reached, and the young Cuban, with the Stars and Stripes appeared on the balcony, the house arose in a body and presented a closing scene of unbounded patriotism.

The Hamilton Club give their concerts entirely on the subscription plan, and extra tickets are sold only to members. Promo-

tions in the club are now in order and a long list of new members (active) has been submitted to the committee. The Stewart Banjos are used exclusively, and the Bauer Mandolin and Guitars are fully endorsed.

The Mt. Vernon Banjo Club gave their annual concert at Odd Fellows Hall on Tuesday evening, April 12th, to a large and enthusiastic audience. The club played with their usual good style and spirit which captivated their listeners. This club has steadily risen to the front ranks through hard and conscientious work, individually and collectively, and fully deserve the great success achieved on Tuesday evening. Mr. Paul Eno, Instructor and Mr. Harry Warner, Leader, were recipients of large bouquets of roses. The talent was of the best and all had to respond to many encores. The Mt. Vernon School Faculty was well represented and enjoyed the concert immensely.

Mr. Hugh Baker, the popular and energetic Teacher of Wilmington Del., is a frequent caller, we are glad to say. With smiles all over his face he reports business good and a steady increase over former seasons. His pupils are more than pleased with the Stewart and Bauer instruments he selected. Mr. Baker is a hard worker and this accounts for the number of good performers in Wilmington. Let the good work go on.

The second concert of the season given by the Manheim Banjo and Glee Club of Germantown was a most brilliant success. The playing was never better and all former efforts were eclipsed. The large audience fully demonstrated their appreciation as each number was heartily encored, the club responding brilliantly; and when the "National Melody" and "American Patrol" were rendered, never was such a demonstration of patriotism ever seen at Manheim. Each melody was sung by the audience midst the waving of the Stars and Stripes. The Mandolin Club played "Melodies in F" with such style and grace that two encores were demanded and given. At the annual dinner of the club held May 8th, all the officers were unanimously re-elected. We are glad to say Mr. Paul Eno is the Musical Director. Great results are expected of this organization next season, and we are sure our confidence and expectations will be gratified.

Miss E. K. Peall, teacher of banjo, mandolin and guitar, whose studio is at 2106 W. Norris Street, has had a very busy season. Conspicuous among her enterprises of the winter, was the organizing of the Juanito Mandolin, Banjo and Guitar Club, composed of ten young ladies from her own pupils. This club made such excellent progress, that it was decided to give an entertainment, which was held in the Memorial Presbyterian Church, 18th and Montgomery Avenue, on the 10th of February. The entertainment was in every way a grand success. An audience which taxed the capacity of the large lecture room, and adjoining class rooms, were enthusiastic in their applause of each number, and many of Miss Peall's friends expressed surprise at

the great advancement made by the club in so short a time. Miss Peall is a competent and energetic teacher, and deserves a full measure of success. She is now forming a children's club, consisting of boys and girls.

ALLENTOWN.—The fourth annual musical reunion of the Lehigh Valley was held in Central Market Hall, Allentown; the performance attracted a large audience. The gathering was arranged by the Arion Glee Club of Allentown, Professor James Prescott, director. The program opened with the patriotic ode, "Star Spangled Banner," in which the audience joined. Professor Prescott then introduced Mayor Lewis who welcomed the various singing societies of the valley and the audience to the fourth reunion. The first section of the program was the rendition of "My Homestead," by Attenhofer, sung by the Serenade Glee Club, of Bethlehem. This is Professor A. B. Fichter's club. They did well. Frank Kauffman, of Mauch Chunk, played a cornet solo, entitled "Young America." He is a favorite cornetist and added to his fame. He was compelled to play a second selection. Miss Fannie Heinline, of Easton, played a banjo solo entitled, "Gypsy Rondo," arranged by Farland. She fully deserved the hearty applause that demanded a second solo. The Slatington Male Chorus, under the direction of Evan Roberts, sang "Chambrian Song of Freedom." They are a strong chorus and it contains many good voices. They sing with a spirit that makes it a pleasure to see them, and the pleasure to hear them of course is a great treat. The club was deservedly encored and then sang "Excelsior," director Roberts singing the leading solo parts. The chorus massed delightfully. Then the prize contest for \$10 took place. The audience itself was the judge and Professor Keller, of Philadelphia, was assistant adjudicator. The lot to play first fell to the Peerless Banjo Club, of Easton. They played "Yellow Kid's Patrol," by Armstrong. The selection was a lively one and well played. There was an admirable degree of exactness. Yet there was a noticeable weakness on the part of the guitars and banjos which, however, was overcome by the mandolins. The next selection was "At the Fair," a galop by Brown, played by the Haydn Mandolin and Guitar Club, of Catasauqua. The instruments were well balanced and in the beginning they were perhaps a little bit scattered. They were roundly applauded and deserved it. The Eureka Mandolin Club, of Freemansburg, played "Love's Conflict," by Tobian. This is a sweet piece of music with an easy movement tending towards the polka. Professor Thiede is the director. They made an excellent showing. The fourth and last contestants were the *Adelphi Banjo, Mandolin and Guitar Club*, of South Bethlehem. They played "Dream of Darkies' Land." The selection opened with a low fascinating tone and gradually grew louder and then back to the *pp* again. They had the audience with them. The decision was then left to the audience. The "I's" were to decide it. Easton's club did not have many "I's". The Catasauqua "I's" were at least manifest

in volume if not in number. The Freemansburg Club had a number of friends there, but the *South Bethlehem Club* was the more unanimous choice and Professor Keller then announced that he was pleased to say that his personal choice was also that of the audience, and he awarded the prize to the *South Bethlehem Club*. R. G. Fuller, of Freemansburg, sang a bass solo entitled "Barbara Fritchie," by Sloman. He is possessed of a good voice and sang well. (*Ex*).

LEBANON.—Frank B. Rutter, of the Lebanon Banjo Club, sends the following clippings, which we take pleasure in publishing. Mr. Rutter says; "We are equipped with high grade Stewart Banjeaurines, Banjos, and Bauer Mandolins exclusively, and we attribute much of our success to this fact." The Lebanon Banjo Club and Arion Male Quartette, of this city, gave a grand musical concert in Y. M. C. A. Hall, at Steelton, under the auspices of the Young Peoples Society of the Christian Endeavor, of that place. The audience was large and appreciative and every number on the well-arranged program was encored. The feelings of the audience are probably best expressed by the Steelton correspondent of the Harrisburg Patriot, who heard the concert and writes: The Lebanon Banjo Club, which played to a large audience at the Young Men's Christian Association Hall last evening, is without doubt one of the finest organizations of the kind which ever visited Steelton. The music was of the best, the time and expression being worthy of the greatest commendation. The execution by each member of the club was excellent, but the work of the first banjeaurine was such as is not often seen off the professional stage. The club's selections were interspersed by vocal music from the Arion Male Quartette, of Lebanon. The quartet's work took well with the audience and received its share of applause. Again a Lebanon musical organization scores a triumph, this time the Lebanon Banjo Club being the boys who "took the cake." The Steelton correspondent of the Harrisburg Patriot gives the club and the Arion Quartette no excessive praise,—they merit it all. With the Orpheus Club carrying away prizes at Allentown and the Banjo Club taking Steelton by storm,—old Steitztown will have to guard against swelled head. (The Lebanon Banjo Club merit their success and we wish them greater and more of it. ED.)

PITTSBURG.—Edward J. Henderson, the well-known teacher, writes under date of April 18th, as follows: "I am having great success with my banjo club, as it is the only one in the vicinity, and whenever we are announced in a program, are always generously applauded. We are very much in demand, of course, and we all use Stewart Banjos, and always excite comment on the wonderful and brilliant tone of our instruments. From the quantity of banjo pupils I have had this season, I conclude that the banjo has taken a decided move forward, and I look for good results next season. You may be sure that I will do my best for Stewart and the JOURNAL with my pupils."

SHAMOKIN.—Master Claude Krouse, the popular young banjoist, writing under date of April 1st, says: "I received your banjo Wednesday morning. I am delighted with it, and find all the frets are true, something I never found on any other banjo. The people around here say it sounds like a piano. A person does not know what a banjo is, until they hear the S. S. Stewart's. I will recommend your banjos all over our city."

ILLINOIS

CHICAGO.—The following programme was rendered by the members of the Metropolitan Conservatory and School of Public Performance, on Tuesday evening, April 26th, 1898, under the directorship of Mr. Claude Rowden. Mr. Rowden is a hard worker, and we wish him every success.

Georgia Serenade Weaver.
MANDOLIN ORCHESTRA.
(Claude C. Rowden, Director)

Mandolins
T. R. Lincoln, Lee Linard, B. E. Davis, L. E. Davis.

Mandola A. Barzilay.
Guitars

Leonard Anderson, Orlando Adams, Andrew White.
Recitation. "Miss Edith's Modest Request"

MILDRED K. BASCOM.
Violin. Deuxieme Mazurka Wieniawski.
ADDIE HOFFMEYER.

Recitation. Bootblack Impersonation.
NELLIE A. BASCOM.

Love and Beauty Waltzes Armstrong.
BANJO ORCHESTRA. (Claude C. Rowden, Instructor.)

Banjeaurines
Misses Nellie Couch, Lucy O'Brien, Messrs Wm. Thiel, Fred Stevens, Paul Strom.

Banjos
Misses. Maud McNabb, A. Kleinsteuber, R. Baile,
Messrs. A. Barzilay, John Martz.

Piccolo Banjos
Miss Irene De Lano, Mr. T. R. Lincoln,
Mandolins

Miss Daisy Sasseen, Mrs. L. K. Eaton.
Guitars
Misses Emma Redd, Edith Johnson, Cora McCoy,
Mr. Leonard Anderson.

EUREKA.—The following was received from DE LOSS SMITH, under the date of April 3rd, last: "The *Thoroughbred* is a stunner. It is getting better every day. I thought I already had a good instrument, but since the *Thoroughbred* arrived I find that I have been playing a tub for the last four years."

CALIFORNIA

LOS ANGELES.—Michelsen Bros. gave a splendid concert in the Odd Fellows Hall on April 6th, 1898. Following was the program.

Gavotte (No. 2) duet Popper
King Cotton March, duet Sousa
Solo by little Twain.

La Tipica Polka, duet Curtis
Flower Song, solo Lange
Thor Michelsen

Honeymoon March, duet Rosey
Auld Lang Syne (with variations by A. A. Farland)
solo, little Twain Michelsen.

Overture, William Tell, solo Rossini
Thor Michelsen.

TENNESSEE

KNOXVILLE.—The efforts of the Chilhowee Concert Club, in attempting to demonstrate the possibilities of the mandolin and guitar, have been amply rewarded by the rapid advancement of these delightful instruments in the estimation of the music loving people of this city. The Chilhowee had quite a successful season, being received with enthusiasm at each appearance. The University of Tennessee Mandolin and Glee Clubs have just returned from their annual tour, and as usual record a great success, under the excellent management of Mr. W. K. Hunter. The boys were more than satisfied with their tour, from a financial standpoint. The Club was ably assisted by Miss Eugenia Thomas, contralto, and Prof. H. Rice Howard, guitarist. Prof. Howard's rendition of American Fantasia, *Romero*, was piece de resistance of the program. It is much to be regretted that there are so few banjo players in this city. This fact is no doubt due to the lack of a competent teacher. Greater Knoxville, having a population of 50,000, offers a splendid field for a capable teacher and performer on the banjo, mandolin and guitar. The Bauer Mandolin made for me is attracting great attention from the mandolin players in the city. Its beautiful finish and superb tone more than pleases everyone. My three Stewart Banjos are as usual to the front, in finish the same, and in tone better than they were when I bought them three years ago.

R. R. Hogue.

FLORIDA

KEY WEST.—The following interesting extract is taken from a letter received under date of April 14th. last, from Mr. F. E. Crossman, one of the officers on board the U. S. S. Castine, now stationed at Key West, Fla., awaiting orders from the Government: "Perhaps you would like a little Navy news before I close this windy letter. We have a fleet here of two battleships, 3 monitors, 1 armored cruiser, 3 protective cruisers, 4 gunboats, and 6 torpedo boats, all cleared for action, full of coal and ammunition, ready at a moment's notice to go to Havana in four hours and bombard Moro Castle. Besides we have a number of despatch boats, armed tugs, etc., here. We are simply awaiting orders to get under way at a moment's notice, and every night a gunboat patrols the fleet to guard against Spanish treachery, and I think when the proper time comes, that we will teach those 'Dagos' a lesson. I am a true American, and believe that the Maine's crew ought to be avenged. and it will be too. I will not make this letter longer, but hope that I will live to own a 'Special Thoroughbred,' and if the Spaniards dont get the best of me, you will surely hear from me."

MICHIGAN

GRAND RAPIDS.—Mr. F. S. Gerrish, who has been spending a year in Los Angeles, has returned to this city, where he will open a studio in the fall. Mr. Gerrish is an accomplished performer on the Banjo, Mandolin and Guitar, and has two very fine Stewart Banjos. As a composer, he ranks among the first.

LOUISIANA

NEW ORLEANS.—John E. Creger, writes under date of April 14th, last: "In regard to the banjo, I must say I never dreamed of getting such a fine instrument for the money. I cannot understand how a person can manage to play upon a tub, when he has heard one of your banjos. There are several parties using 'tubs' out in my neighborhood. They say they will never be satisfied until they obtain an 'American Princess,' and say when they do get one, it will be ordered by me, as they are afraid they will not get a banjo like mine, unless I order it.

HONEY ISLAND.—H. P. Monroe, writes under date of February 11th, last, as follows: "I have played a banjo for twelve years, and have had a great many of different makes, but I have never run across one yet that could equal your 'Universal Favorite,' which I have been using now about four years. If your 'Thoroughbred' can beat it for tone, I want one."

OHIO

CHICAGO.—H. V. Truitt, in renewing his subscription to the JOURNAL, under date of March 29th, last, writes: "Enclosed please find subscription price for another year's subscription to the BANJO AND GUITAR JOURNAL. I must have the JOURNAL, as I cannot get along without it. Our club is in a prosperous and enthusiastic condition, with several dates ahead, which means more pleasure. The mandolin I purchased from you, over a year ago, continues to take the lead."

MISSISSIPPI

NATCHEZ.—"Can an audience be entertained for two hours by one man performing on a single instrument?" That was the query frequently propounded to me, as I patiently and persistently canvassed this city for subscribers to a Farland Banjo Recital. The query will be asked no more in Natchez, for it was successfully answered on last Friday night, the 22d inst., when the world's greatest banjoist, with his Stewart Special Thoroughbred, carried out a classical programme of fourteen numbers and numerous encores, to the very apparent edification of an audience of over 500 educated and refined people, who had defied a very ugly storm of wind, rain, thunder and lightning to be present in the Temple Opera House on that night. It is needless to say that I was charmed with Mr. Farland and his music. I like him not only as a musician and artist but as a man as well, and when I bade him good-bye at the train to-night, I felt as if I was parting with a friend of long standing, and one whose acquaintance was well worth cultivating farther. About 120 subscribers sacrificed their subscriptions to their comfort, and declined to risk an inevitable drenching in an effort to reach the theatre, for it was impossible for all to secure conveyances. However, the "only American Instrument" has been vindicated here, and its possibilities demonstrated in a manner which could not be misunderstood. "Farland" will be a household word for some time to come.

The attached clipping from the *Daily*

Democrat, of this date, will give you an idea of how the second recital resulted. Also programme for both nights, so that you may see what a rich bill of fare we enjoyed:

"Last night Mr. Alfred Farland, the banjoist, gave a second recital before a fair audience and it goes without saying that the audience was highly pleased, and Mr. Farland can congratulate himself on the fact that no musical organization ever visited Natchez and held the attention of their audiences so closely as has Mr. Farland. His rapid execution is almost beyond believing, his tones are as sweet and melodious as any harp player ever made, and the so-called "nigger instrument" in the hands of Mr. Farland is a most fascinating musical instrument. To sum it all up in a nutshell Mr. Farland is the "master of the banjo," the new popular string instrument. Mr. Baker gave Natchez a delightful treat, and one long to be remembered by the music loving people of our city. As a result of the satisfactory handling of the theatre and management of the Farland recitals Managers Eugene Clarke and Arlie Gardner are sporting silk top hats and gold-headed canes presented them by Mr. S. Duncan Baker."

PROGRAMME, APRIL 22.

- ROSSINI.—*Allegro vivace* from the Overture of Wm. Tell.
 MOSZKOWSKI.—S. renata.
 POPPER.—Spinning Song. (Concert etude.)
 WIENIAWSKI.—2d Mazurka.
 FARLAND.—Tripping Thro' the Meadow.
 FARLAND.—Variations on "Nearer My God to Thee."
 FARLAND.—Variations on "The Mocking Bird."
 ROSSINI.—Overture to "The Italian in Algiers."
 ROBYN.—Manzannillo (Mexican Dance.)
 SOUSA.—"The Stars and Stripes Forever." (March.)
 EMMET.—Dixie.
 HAUSER.—Cradle Song.
 POPPER.—Elfantaz.
 FARLAND.—Variations on "Home Sweet Home."

PROGRAMME, APRIL 23.

- BEETHOVEN.—*Sonata for piano and banjo, Op. 30, No. 3.
 (Original for piano and violin.)
 a, *Allegro assai*; b, *moderato*; c, *allegro vivace*.
 HAUSER.—Wiegeliied. (Cradle Song.) †
 HAYDN.—Gypsy Rondo. †
 FARLAND.—Variations on "My Old Kentucky Home." †
 BRAHMS.—Hungarian Dance, No. 5.
 SCHUBERT.—Serenade †
 ROSSINI.—*Allegro vivace* from the Overture of Wm. Tell.
 POPPER.—Tarantelle.
 YRAUER.—La Paloma.
 PADEREWSKI.—Minuet a l'Antique.
 VERDI.—Selection from "Il Trovatore" †
 FARLAND.—Variations on "Auld Lang Syne." †
 CHOPIN.—Nocturne, Op. 8, No. 2.
 MENDELSSOHN.—*Allegro molto vivace* from Concerto, Op. 64.

I heard from Mr. Farland, with many regrets, of the death of Mr. Stewart, and feel as if a hard blow had been struck the banjo world, a blow they will sooner or later realize in all its severity.

And now I shall close trusting the JOURNAL will continue its mission of elevating the banjo to its proper standard, as a legitimate musical instrument, and visit me regularly every two months as of yore.

S. DUNCAN BAKER, April 24th.

ENGLAND

SHEFFIELD.—Correspondent Arthur Maughan writes under date of April 25th last, as follows: "I purchased in August last, through Mr. Hoyland of this town, one of your Thoroughbred Banjos and it has given me the greatest satisfaction and pleasure in every way, and I am simply delighted with the instrument."

NEW ZEALAND

NAPIER.—P. W. A. Scott writes under date of February 9th, last, as follows: "You will be glad to hear that American Banjo playing is slowly and surely (not too slowly) gaining recognition in musical circles here, and the future of the Napier A. B. C. looks very rosy indeed. We expect six lady members to join shortly, and will then be up to sixteen effectives. The Club is purely a social affair, got up among friends, and we have Mr. Chas. MacFarlane to conduct, etc., a position he is musically well qualified to fill. Most of our instruments are 'S. S. S.,' I need hardly say, and those few who don't have them intend rectifying their mistake. "We give two concerts shortly, and practice hard in the meanwhile. The Club consists of three leads, two first banjos, three seconds, three guitars, two mandolins, one piccolo and one bass banjo, and we all take the JOURNAL."

We congratulate the Napier A. B. C. club in having secured the services of Mr. MacFarlane, (whose photograph appears in JOURNAL No. 105) and wish them every success with their Concerts.

COURTSHIP ALLEGRO.

BY C. A. P.

'Mid glade and dell
 Where song birds dwell,
 Their music low and sweet,
 The shady nook,
 The rippling brook,
 Made an Eden complete.
 A maiden fair
 Was seated there,
 Upon a bed of moss.
 A pretty girl,
 With teeth like pearl,
 And hair as fine as floss.
 In a little while
 She began to smile,
 The cause was 'just a man,'
 With banjo and book;
 A seat he took;
 To tune the banjo he began.
 The banjoist played,
 It charmed the maid,
 With love her bright eyes lighted.
 Just one kiss,—
 A moment's bliss,—
 And then their troth was plighted.
 To the minister hied,
 The knot was tied,
 Presto! the thing was done.
 Now does he sigh,
 (For flour is high,
 And coal's at six a ton.)



F. E. S., Topeka, Kansas, asks if we have any preparation for cleaning banjo heads that can be applied without first removing the heads. He remarks, "the head is bound to become dusty and dirty, especially where the little finger rests upon it." He does not want to put in a new head every time, and adds that his teacher advised allowing the head to get soiled, at least in order to show the instrument had been frequently used.

Now, owing to the scarcity of fine banjo heads at the present time, we do not approve of wasting any of them where it can be avoided; but, when a head remains in use too long it is also a waste and must be taken off and replaced. A head may, however, be kept clean for quite a long time by using a piece of bread or rubbing with a stale crust, and finishing off with a piece of white clay preserves the whiteness of the skin, otherwise the purity in appearance of the head. We do not advocate the removal of any head for cleaning purposes, nor the washing of a head.

Garfield House, Whitstable-on-Sea,
England, April 28th, 1898.

Mr. Geo. Bauer,

Dear Sir:—I cannot tell you how grieved I was at receiving your letter this morning, informing me of the death of Mr. S. S. Stewart. After his first attack the beginning of last year, I feared that unless he took more rest, and did not worry so much about business matters, this would happen. For the last two years I could see from reading the JOURNAL that he seemed troubled, and did the work of three men, and has sacrificed himself to what he considered his duty. His memory will always live with true banjoists in the highest esteem, as the man who did more for the advancement of the instrument than all the others put together. You will kindly give my sincere condolence to his sons in their great loss, and accept the same yourself. Believe me,

Yours very faithfully,

G. Daniel Browne.

AL. REEVES, the World's famous Comedian and Banjoist, of Brooklyn, N. Y., writes under date of May 13th, as follows:—"I received my Banjo all O. K., and it is out of question the greatest instrument I ever owned, heard or played upon in my life."

T. H. NICHOL, Syracuse, N. Y., writes under date of May 9th, last:—"The Solo Banjeaurine is all you represented it to be. I tried it, and for tone, workmanship and finish, I consider it has few equals, and no superior. I shall be pleased to recommend your instruments to any one desiring to get a high grade instrument."

CHARLES MORRIS.

The publishers of this journal are pleased to announce having secured the editorial services of Mr. Charles Morris, a gentleman of wide musical and literary experience. Mr. Morris has travelled extensively, spending many years in foreign lands on both sides of the equator; and, in various ways, she is closely connected with trading to some lands that are rapidly opening to American commerce.

Advertisers will find this journal an admirable medium wherewith to reach customers abroad, and subscribers are entitled to make enquiries concerning musical matters of interest abroad.

Received too Late for Classification.

The Ushers' Association of Rehoboth M. E. Church, Philadelphia, gave their Third Annual greeting on the evening of May 5, 1898, and a delightful program was presented, as undermentioned:

Piano Duett	(Miss Laura I. Medford.
Remarks by President	Miss Mary B. Lloyd.
Clarinet Solo	Mr. C. B. Lloyd.
	Mr. Carl Royer.
	Accompanist, Mrs. Dr. Pilkington.
Reading	Mrs. E. L. Lukens.
Male Chorus	Benedicts.
Heroic March	Banjo and Mandolin Clubs.
Remarks	Rev. Noble Frame.
Piano Solo	Miss Laura I. Medford.
Recitation	Miss Gertrude Russum.
Clarinet Solo	Mr. Carl Royer.
	Accompanist, Mrs. Dr. Pilkington.
Male Chorus	Benedicts.
Piano Solo	Miss Mary B. Lloyd.
Remarks	Rev. A. Johnson.
Good Roads March	Banjo and Mandolin Clubs.

GEO. C. HELD, of Portland, Oregon, in renewing his subscription to the JOURNAL, under date of May 7th, last, writes:—"I enclose fifty cents for another year's subscription. I have read each number through and through, and am always looking for the next issue, so hurry your next number 106 out this way, as I am waiting for it."

THE rendition of Glenside March and The Darksies Wedding by Mr. Wm. Box and Mr. Frank Atkinson, banjoists, at the concert given in Mercantile Hall on Tuesday April 26, was a very important number on the program. As this was the initial performance of Mr. Box he is to be congratulated upon the success attained. Mr. Atkinson played with the usual dash and spirit which is characteristic with him.

The Banjo Club of Tunkhannock, Pa., and its efficient director, Charles Pettinos, received many compliments, while the visiting quartette was voted the best ever heard here. The following program was carried out:—

Part I—March from comic opera, "The Sphinx," Banjo Club; "Courtship," Quartet: solo, Julius Heberling; "Simple Simon," Quartet; "Love and Beauty Waltzes," Banjo Club; "Crossing the Bar," Quartet; Part II—Patrol, "The Passing Brigade," Banjo Club; solo, Mr. Pettinos; "George Washington," Quartet; "A Kansas Two Step," Banjo Club; "Good Night," Quartet. The members of the Banjo Club are: C. E. Pettinos, leader; Banjeaurines, C. E. Pettinos, F. Stuber, B. H. Jones; Banjos, A. Q. Baily, J. Taylor, J. G. Lehman, J. S. Viehl, L. S. Leopold; Mandolins, R. F. Sanchez, T. Weiss, G. H. Wood; Guitars, L. B. Lindsev, R. Chapman, W. Youtsey, H. B. Hershey, R. H. Moffit, F. H. Baldwin; Bass Banjo, J. L. Gross; Piccolo Banjo, Wm. Bosbyshell; Quartet; First Tenor, Julius R. Heberling; Second Tenor, John Ross; First Bass, Robert A. Heberling; Second Tenor, E. Sensinger.

Bert S. House, of Waterhouse, N. Y., reports that the Imperial Banjo, Mandolin and Guitar Orchestra, closed a very successful concert season on April 21st last. This club is composed of eighteen ladies and gentlemen and comprises some of the best musicians in the city. It was organized in October '97 and gave its first concert on February 10, '98, winning the highest commendations from both press and public.

Most of the music used by the club is arranged especially for them by Mr. House, the director, who believes in the vast possibilities of the instruments and works accordingly. The club will continue its rehearsals through the summer, and the beginning of next season will find it equipped with a larger membership and new music.

The Symphony Banjo, Mandolin and Guitar Club which is also under the direction of Mr. House is a younger organization, but bids fair to be a worthy rival of the Imperial. This club has twenty members, who

have a fine club room tastefully fitted up where the members meet for rehearsals. This club will also continue its rehearsals through the hot weather, in preparation for a concert tour in the early fall.

Among the recent additions to the ranks of our mandolin and guitar friends, are the Misses Edna, May and Cecil Spooner of the Spooner Repertoire Company. These ladies have been under the tuition of Bert House of Watertown, N. Y. They are bright conscientious students and we expect to hear of them in the future.

HARP ATTACHMENT.

A very unique attachment to a banjo is found in a device called Farland's Harp Attachment, so successfully used by Mr. Farland. This Harp attachment, operated by the right hand, produces a mute effect, rendering the tone very soft and subdued.

The attachment has been "out of the market" for some months past, but has lately been improved upon by Mr. Farland, and is now manufactured in an improved form, and we are pleased to say we can supply the article to those who desire it at \$2.00 each.

A BREAK.

John was playing a song and dance on his banjo. The music consisted of three pages, and his uncle, Josh Beans, was to turn the third page when John tapped on the floor with his foot. The third page was entirely given to the dance, and on its top was the word, "Break." Just as Mr. Beans turned the page, the B string on the banjo broke with a loud report. Mr. Beans looked at the music and then at the banjo. Finally, he blurted out, "How in thunderation did the writer know that air string would bust?"

He did not know that "break" stood for dance. C. A. P.

Sambo's Sayings.

When it comes to de banjo, two heads am better dan one.

Doan yo tell roun dat yo am a crack player, case it may be dat yo am a cracked player.

When de pusson dat plays de guitar happens to be a pretty girl, all de young fellows say dat she am a mitey fine player.

Dey allus cut out de instruments necks with saws, saws to make em all alike.

Because a banjo hab a long neck it am no sign it am related to de giraffe.

If you are interested in the
Banjo, Mandolin or Guitar,
enclose half a dollar for a
year's subscription to this
Journal. Premium book sent
free - - - - -

For our next issue, Cyril Dallas is writing a story about "The Banjo on a Chinese River."

NEW
BANJO CLUB MUSIC

Terpsichorean Polka

BY E. H. FREY.

A very pretty melody with

"RAG TIME"

movements in last strain.

Very popular. Arranged for Banjo and Guitar also.

PRICE 30 CENTS
Club Arrangements \$1.05 (7 parts)
Single Parts 15 Cents

Your dealer has copies

STEWART & BAUER

1016 Chestnut Street PHILADELPHIA

Guitar Players

don't fail to get a copy of
"The Bowling Club March."

It is pretty and easy to play; good for teaching. Price to teachers 25 cents, postage paid.

ADDRESS E. H. FREY,
404½ North Main St., LIMA, OHIO.

For Mandolin Clubs...

Two step, "American Eagle, two mandolins and guitar, price 60 cents; "The Chillowee Concert Waltzes," two mandolins and guitar, price 60 cents; Two-step, "Miss Columbia," two mandolins and guitar, price 60 cents. These are good concert numbers. Give them a trial. Usual discount.

ADDRESS R. R. HOGUE, MUSIC PUBLISHER,
523½ Gay Street, KNOXVILLE, TENN.

Tuning Pitch Pipes

Beginners on the banjo are often bothered to learn to tune their instruments without loss of time; we therefore offer a pitch pipe for tuning the banjo for 60 cents. Guitar tuning pipe, \$1.00. Mandolin 50c.

For Banjo Teachers

When a young teacher enters the field, he should get out a neat card, and make his instrument prominent thereon. We will furnish either of the following cuts (Banjo or Banjeaurine) by mail, on receipt of Fifty cents.



STEWART & BAUER

1016 Chestnut Street, Philadelphia.

**BANJOS
MANDOLINS AND
GUITARS**



The S. S. Stewart Banjos
The George Bauer Mandolins and Guitars				
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Stewart's Banjo and Guitar JOURNAL	..			
Catalogues sent free

Banjos

OUR OWN MAKE

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Guitars

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and **Brand New !!**

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4 G, Steel Wire, wound with silver wire,05	.30
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7 A, Steel Wire, monogram, for professionals,05	.33
8 A, Steel Wire, wound, monogram, for professionals,10	.52
9 D, Steel Wire, wound, monogram, for professionals,10	.52
10 G, Steel Wire, monogram, for professionals,10	.60
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14 D, Steel, wound, copper burnished, monogram,08	.55
15 G, Steel, wound, copper burnished, monogram,09	.60
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2 B, or 2d, fine quality Gut,08	.60	1.44
3 G, or 3d, fine quality Gut,10	.75	1.68
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9 G, or 3d, best Gut,15	1.20	2.40
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11 A, or 5th, American, fancy ends,10	.60	
12 E, or 6th, American, fancy ends,10	.69	
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No.	Each	Per Doz.	Per Bdl.
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14 B, or 2d, highest grade Gut, monogram,20	1.50	3.30
15 G, or 3d, highest grade Gut, monogram,25	2.00	3.60
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17 A, or 5th, monogram, for professionals,15	1.05	
18 E, or 6th, monogram, for professionals,20	1.20	
Complete set of 6 strings, in pocket-book, 90c.			

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No.	Each	Per Doz.
19 E, or 1st, steel wire, silver-plated,	\$0.03	\$0.12
20 B, or 2d, steel wire, silver-plated,03	.12

GUITAR STRINGS—Continued.

No.	Each	Per Doz.
21 G, or 3d, steel wire core, covered with silk, wound	\$0.05	\$0.30
22 D, or 4th, steel wire core, covered with silk, wound . . . . .	.05	.42
23 A, or 5th, steel wire core, covered with silk, wound . . . . .	.06	.45
24 E, or 6th, steel wire core, covered with silk, wound . . . . .	.07	.57
25 G, or 3d, steel wire, wound, no silk	.05	.27
26 D, or 4th, steel wire, wound, no silk	.05	.30
27 A, or 5th, steel wire, wound, no silk	.05	.36
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3 3d, smooth or rough, good Gut09	.70	1.30
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1 1st and 5th string, each string wrapped in paper	\$0.15	\$1.30	\$2.62
2 2d string, each string wrapped in paper15	1.40	3.00
3 3d string, each string wrapped in paper . . . . .	.15	1.50	3.31

BANJO STEEL STRINGS.

No.	Each	Per Doz.
1 1st String, steel wire, silver-plated,	\$0.03	\$0.12
2 2d, String, steel wire, silver-plated, . . . . .	.03	.12
3 3d, String, steel wire, silver-plated,03	.12
4th, String, wound on silk, steel centre,05	.27

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No.	Each	Per Doz.
1 Single row, for Banjo 1st and 5th string,	\$0.05	\$0.42
2 Single row, for Mandolin or Banjo 1st string,05	.42

STEEL WIRE ON SPOOLS—Continued.

No.	Each	Per Doz.
3 Single row, for Mandolin 2d string,	\$0.05	\$0.35
4 Single row, for Violin E or Guitar 1st string, . . . . .	.05	.30
5 Single row, for Banjo 2d, Violin A or Guitar B string, . . . . .	.05	.30
6 Single row, for Violin A, or Guitar B string, . . . . .	.05	.30
7 Single row, for Banjo 3d or Guitar G string, . . . . .	.05	.27
8 Single row, for Guitar G string, . . . . .	.05	.27
9 Single row, for Violin D string, . . . . .	.05	.27
10 Single row, for Violin D string,05	.27
11 Single row, Brass for Zither,05	.27

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3 D, 2½ lengths, white, clear, good quality Gut10	.75	1.68
4 G, wound on good Gut08	.60	

Complete set of the above strings in handsome leather pocket-book, 30c.

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No.	Each	Per Doz.	Per Bdl.
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14 A, 2½ lengths, monogram, polished, made exclusively for us20	1.50	3.30
15 D, 2½ lengths, monogram, polished, made exclusively for us25	2.00	3.60
16 G, wound on best Gut, not coiled20	1.50	

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Violin Strings—Continued.

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26. A, 1 length with knot, silver-plated02	.10	
27. D, 1 length covered with silver-plated wire03	.18	
28. G, 1 length covered with silver-plated wire05	.24	

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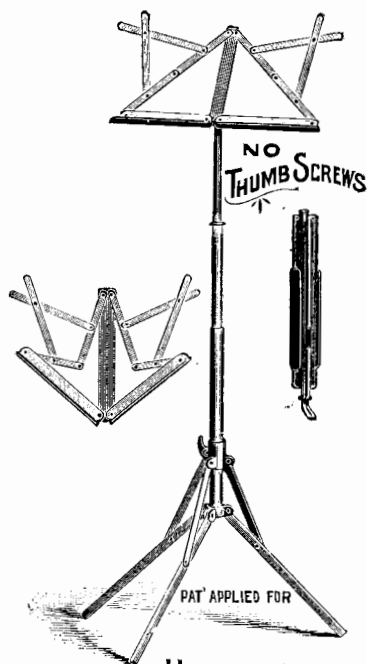
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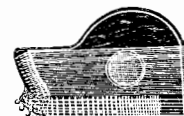
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